This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

**Usage guidelines**

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

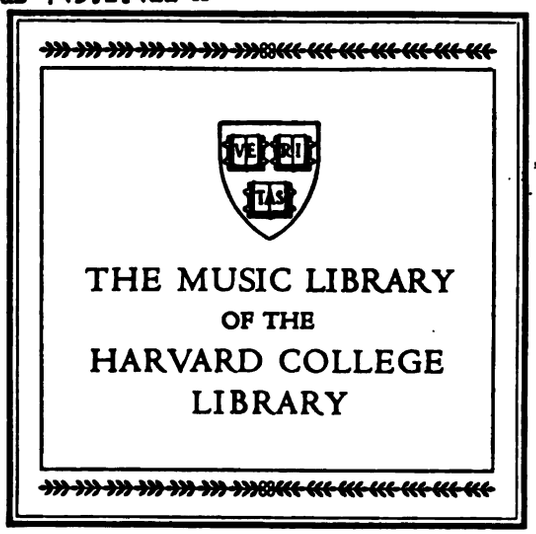
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

**About Google Book Search**

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

Mendelssohn, Felix
Songs without words, for the
piano.

Mus 743.1.412 A



1930 Eng. // when today!
that will
people impt. too -

when will local pol. become pred?

pol. - spirits
w/out dom. ec. cises & ext. cises —


DATE DUE

| | | | |
|---|---|---|---|
| ~~FEB 2 1988~~ | | JUN 16 2003 | |
| [illegible] | | JUN 16 2003 | |
| JUN 7 1990 | | MAR 16 2004 | |
| ~~JUL 9 1992~~ | | OCT 24 2006 | |
| ~~NOV 3 1993~~ | | | |
| ~~TERM~~ | | | |
| ~~JAN 26 1996~~ | | | |
| ~~JAN 14 1997~~ | | | |
| ~~MAY 14 1998~~ | | | |

GAYLORD PRINTED IN U.S.A.

SCHIRMER'S LIBRARY
OF MUSICAL CLASSICS

Vol. 58

# MENDELSSOHN

## Songs Without Words

### For the Piano

(STERNBERG)

$2.00

SCHIRMER'S LIBRARY
OF MUSICAL CLASSICS

Vol. 58

# FELIX MENDELSSOHN-BARTHOLDY

## Songs Without Words

### For the Piano

Revised, Edited and Fingered,
and Prefaced by an "Appreciation" by
CONSTANTIN VON STERNBERG

G. SCHIRMER, INC.
New York

Copyright, 1915, by G. Schirmer, Inc.
Printed in the U. S. A.

7947
7947.3
J5486

HARVARD UNIVERSITY
EDA KUHN LOEB MUSIC LIBRARY
CAMBRIDGE 38, MASS.

SEP 10 1975

HARVARD
UNIVERSITY
LIBRARY

# AN APPRECIATION

FELIX MENDELSSOHN-BARTHOLDY (1809-1847) is usually regarded as belonging to that Romantic School or period in musical history in which the names of Schumann and Chopin are of similar prominence. This customary classification of Mendelssohn, however, is not altogether just, inasmuch as it applies to one side only in the wide compass of his mu ical personality, and not even to its strongest side, for it emphasizes unduly that romanticism which was only an incidental feature in his manysided genius. The classification is somewhat unjust to Mendelssohn's other and far more pronounced characteristics; especially to those which so markedly differentiate him from his great contemporaries and which entitle him to be regarded as a "Classic-Romantic"—in fact, *the* Classic-Romantic.

While he could not—and evidently had no desire to—keep altogether aloof from the strong wave of romanticism that swept over Germany at the beginning of the nineteenth century, he came within its range only occasionally: when the text of a song called for it or the drama which he either introduced or enlivened with his music. Thus we find him almost transcendentally romantic in some of his Overtures (Fingal's Cave, Hebrides), also in his "Walpurgis Night," and above all in his music to Shakespeare's "Midsummernight's Dream," the elf-like texture and fairy-tale mood of which frequently—but also plainly—recur in some of his piano compositions (Scherzo a capriccio, Rondo capriccioso, and others).

And yet, when we enquire into the tendencies which were predominantly sympathetic to him and which he championed with all the strength of his personality, position and influence, we find them linked with the names of Bach and Beethoven. These were the masters for whose works he acted as an enthusiastic and energetic propagandist; it was their purity of form, their clarity of thought which impressed him far more strongly than the mysticism and fancy of the Romantics. With the farseeing eye of a divinely appointed prophet he perceived that these masters had spoken not for their time only but for all times, that their fundamentality would outlast every transient fashion; and it was in their path rather than with the Romantics that his genius compelled him to pursue his way.

That his works had lately to suffer somewhat from neglect is undoubtedly due to his so-called "followers," who—as usual with Epigones—had caught only the external qualities of his work (form, manner of workmanship, etc.), without its delightful and refined spirit; who imitated rather than followed him and who, by aping his style and by diluting his fine spirituality into a platitudinous conventionality, have wearied the music-lover. In the same degree, however, as these imitators fall more and more into oblivion (Sterndale Bennett is now completely forgotten), the true genius of their great model breaks forth anew in unimpeded light and reasserts its great, masterly qualities.

As the "Fugue" is inseparably linked with master John Sebastian's name, although his contrapuntal mastery was but one facet in the luminous jewel of his genius; as the term "Nocturne" is inalienably associated with the name of Chopin, though it represents the smallest type of his works and was used long before him by John Field—so has the "Song Without Words" become almost a synonym for the name Mendelssohn, not only because he—as far as we know—invented this original, paradoxical and yet so suitable title, but because in these wordless songs he has addressed his largest audiences. It is in them that he best conceals his great artistry and seems to speak the simple and intimate language of a dear old friend.

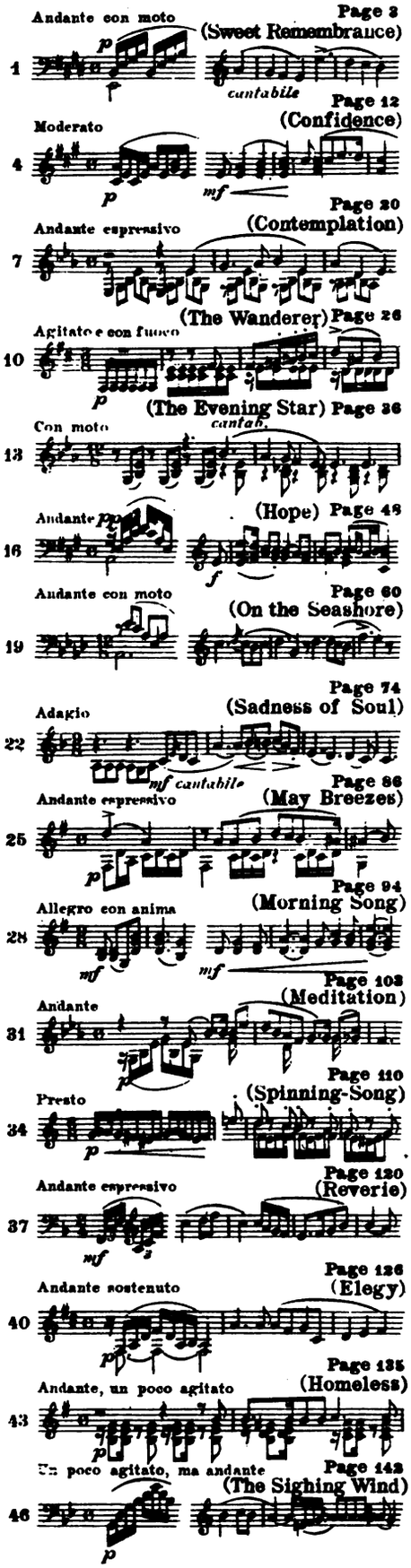
Open the pages of this unique volume wherever we may, the eye always meets a definite picture in the merely general aspect of the page. The writing is always decided and impeccable. The keenest search could not detect a page on which the master had not "something to say." Students as well as amateurs will find a perfect treasure trove of beauty and wholesome sentiment in this volume, especially if, in their selecting, they leave the beaten track of the half-dozen over-popular pieces in it and explore the almost untrodden ground of the many others. Varied as the sentiment and humor in them are and must be, there are certain features common to all: purity, chastity of concept, naturalness of melodic development with its consequent appealing quality, refinement of utterance, and, finally, a workmanship in the minutest detail that stands unexcelled to the present day.

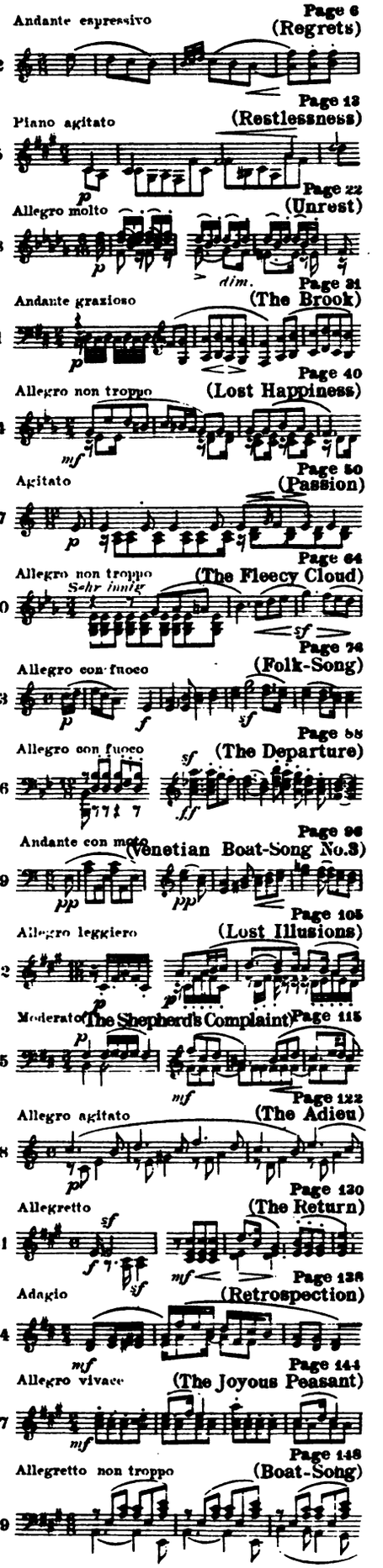
CONSTANTIN VON STERNBERG.

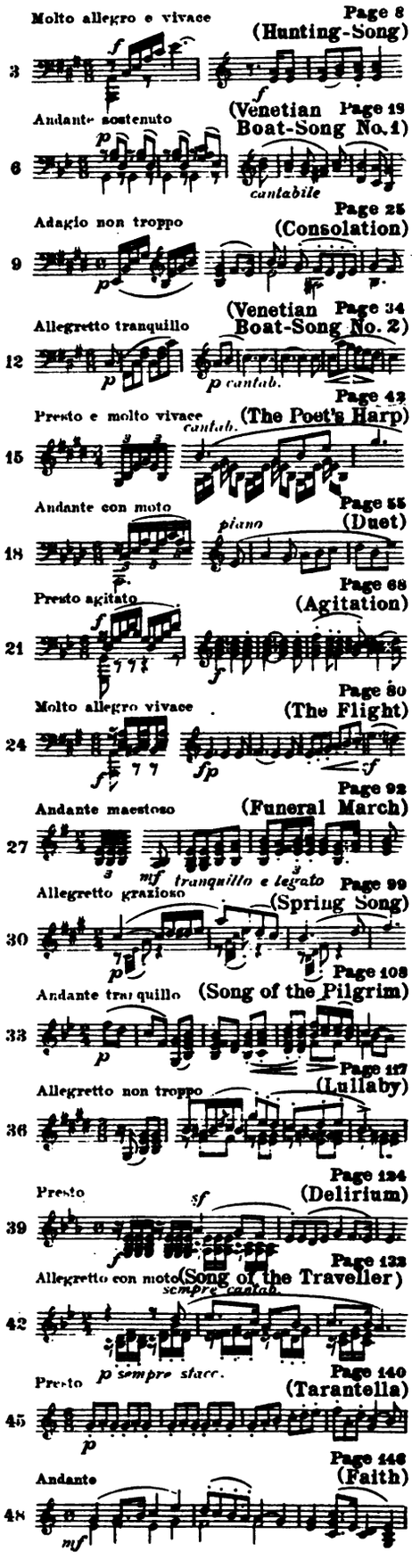
NOTE. Wherever it was possible to do so without making the reading needlessly difficult, the principle has been followed of indicating the use of the left hand by placing the fingering *under* the notes and for the right hand *over* them.

25496

# Contents



Andante con moto
Page 3
(Sweet Remembrance)
cantabile
Page 12
(Confidence)
Moderato
Page 20
(Contemplation)
Andante espressivo
(The Wanderer) Page 26
Agitato e con fuoco
(The Evening Star) Page 36
Con moto
cantab.
(Hope) Page 48
Andante
Page 60
(On the Seashore)
Andante con moto
Page 74
(Sadness of Soul)
Adagio
Page 86
(May Breezes)
Andante espressivo
Page 94
(Morning Song)
Allegro con anima
Page 102
(Meditation)
Andante
Page 110
(Spinning-Song)
Presto
Page 120
(Reverie)
Andante espressivo
Page 126
(Elegy)
Andante sostenuto
Page 135
(Homeless)
Andante, un poco agitato
Un poco agitato, ma andante
Page 142
(The Sighing Wind)


Andante espressivo
Page 6
(Regrets)
Page 13
(Restlessness)
Piano agitato
Page 22
(Unrest)
Allegro molto
Page 31
(The Brook)
Andante grazioso
Page 40
(Lost Happiness)
Allegro non troppo
Page 50
(Passion)
Agitato
Page 64
(The Fleecy Cloud)
Allegro non troppo
Sehr innig
Page 74
(Folk-Song)
Allegro con fuoco
Page 88
(The Departure)
Allegro con fuoco
Page 96
(Venetian Boat-Song No. 3)
Andante con moto
Page 105
(Lost Illusions)
Allegro leggiero
(The Shepherd's Complaint) Page 115
Moderato
Page 122
(The Adieu)
Allegro agitato
Page 130
(The Return)
Allegretto
Page 138
(Retrospection)
Adagio
Page 144
(The Joyous Peasant)
Allegro vivace
Page 148
(Boat-Song)
Allegretto non troppo


Molto allegro e vivace
Page 8
(Hunting-Song)
Andante sostenuto
(Venetian Boat-Song No. 1) Page 19
cantabile
Adagio non troppo
Page 25
(Consolation)
Allegretto tranquillo
(Venetian Boat-Song No. 2) Page 34
p cantab.
Presto e molto vivace
cantab.
(The Poet's Harp) Page 42
Andante con moto
piano
Page 55
(Duet)
Presto agitato
Page 68
(Agitation)
Molto allegro vivace
Page 80
(The Flight)
Andante maestoso
Page 92
(Funeral March)
mf tranquillo e legato
Allegretto grazioso
Page 99
(Spring Song)
Andante tranquillo
Page 108
(Song of the Pilgrim)
Allegretto non troppo
Page 117
(Lullaby)
Presto
Page 124
(Delirium)
Allegretto con moto
scmpre cantab.
(Song of the Traveller) Page 132
Presto
p sempre staccato
Page 140
(Tarantella)
Andante
Page 146
(Faith)

# SONGS WITHOUT WORDS

# Songs without Words

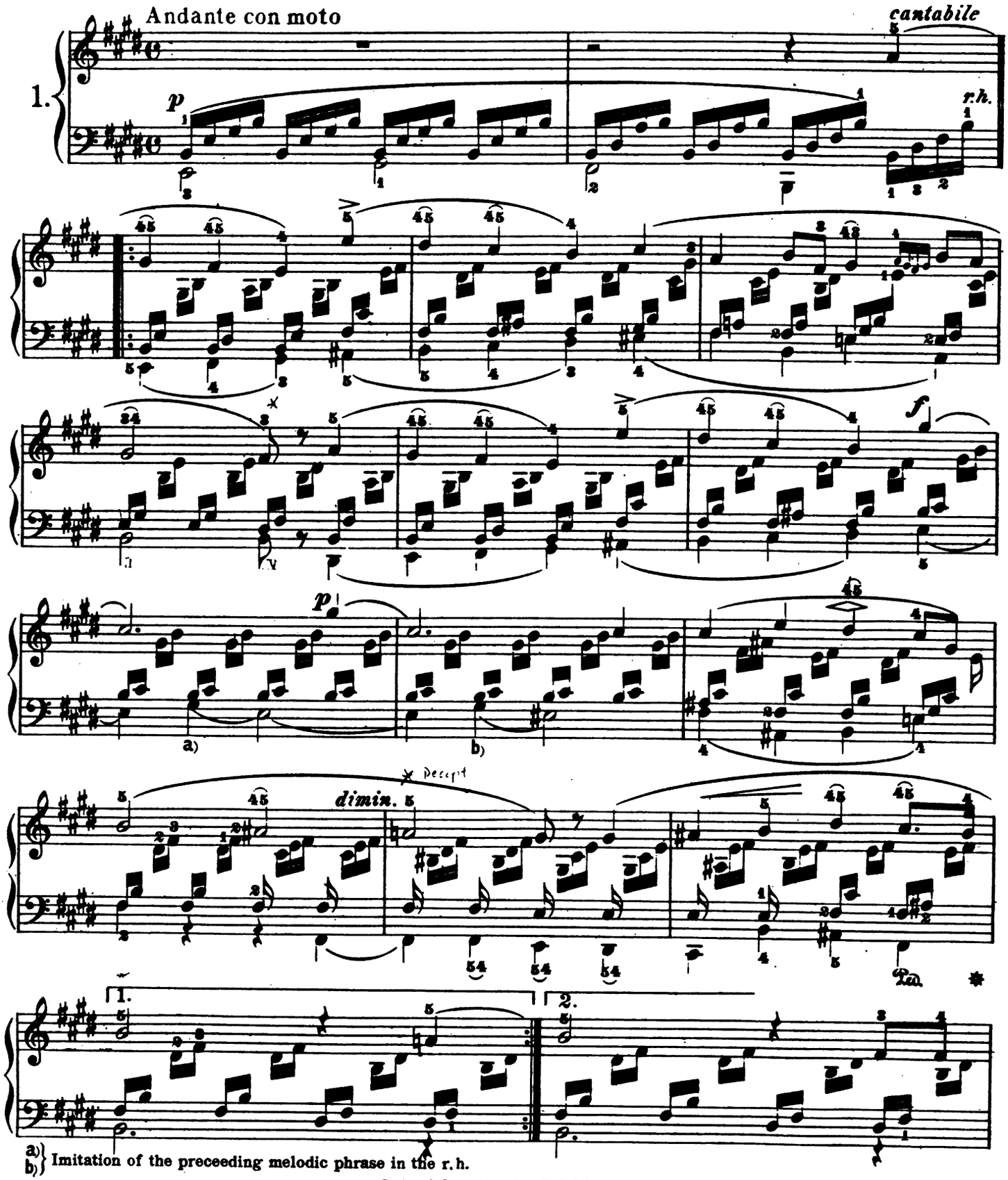
## Lieder ohne Worte

Book I (Nos. 1 to 6), Op. 19

First published August 20, 1832

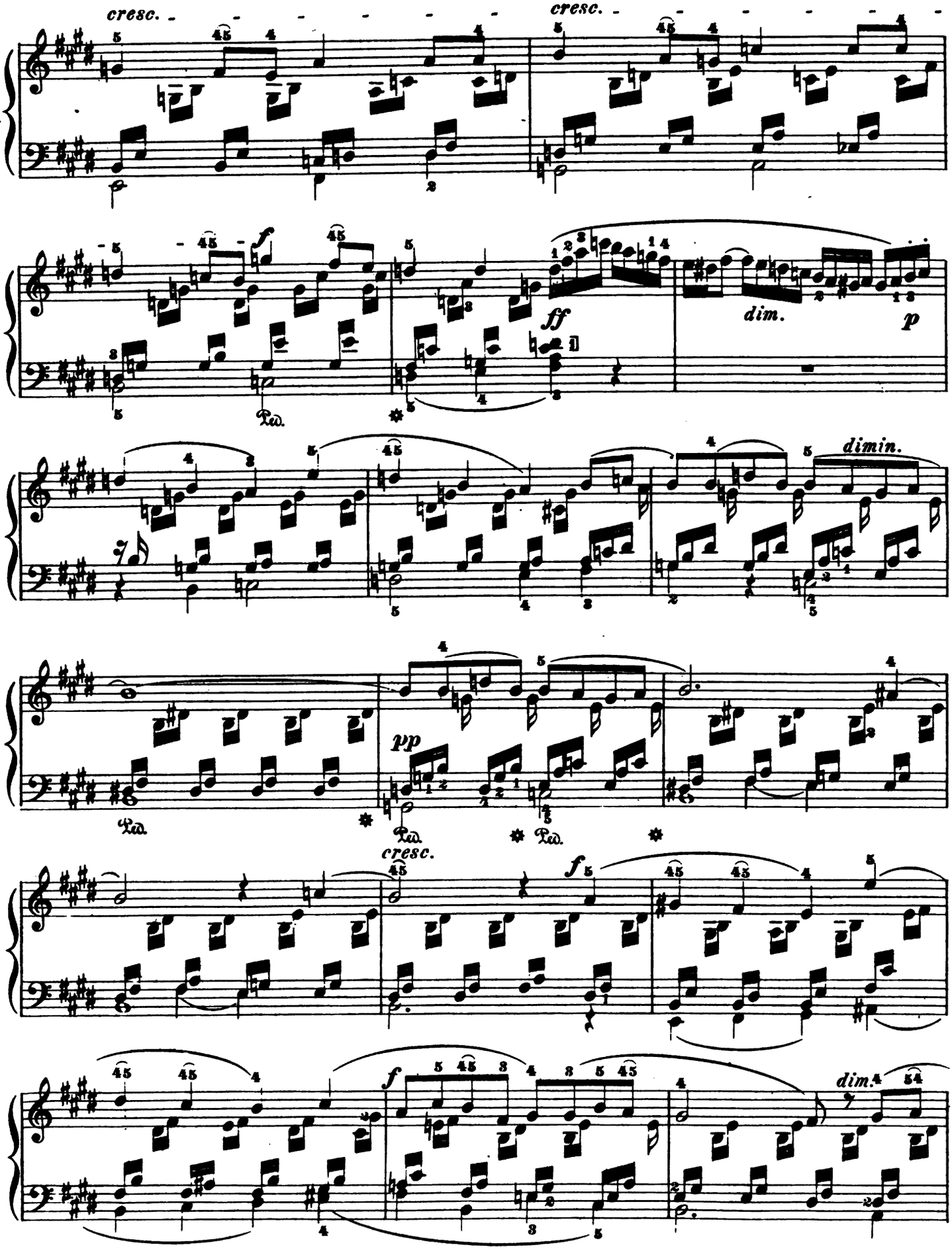
Revised, edited and fingered by
Constantin von Sternberg

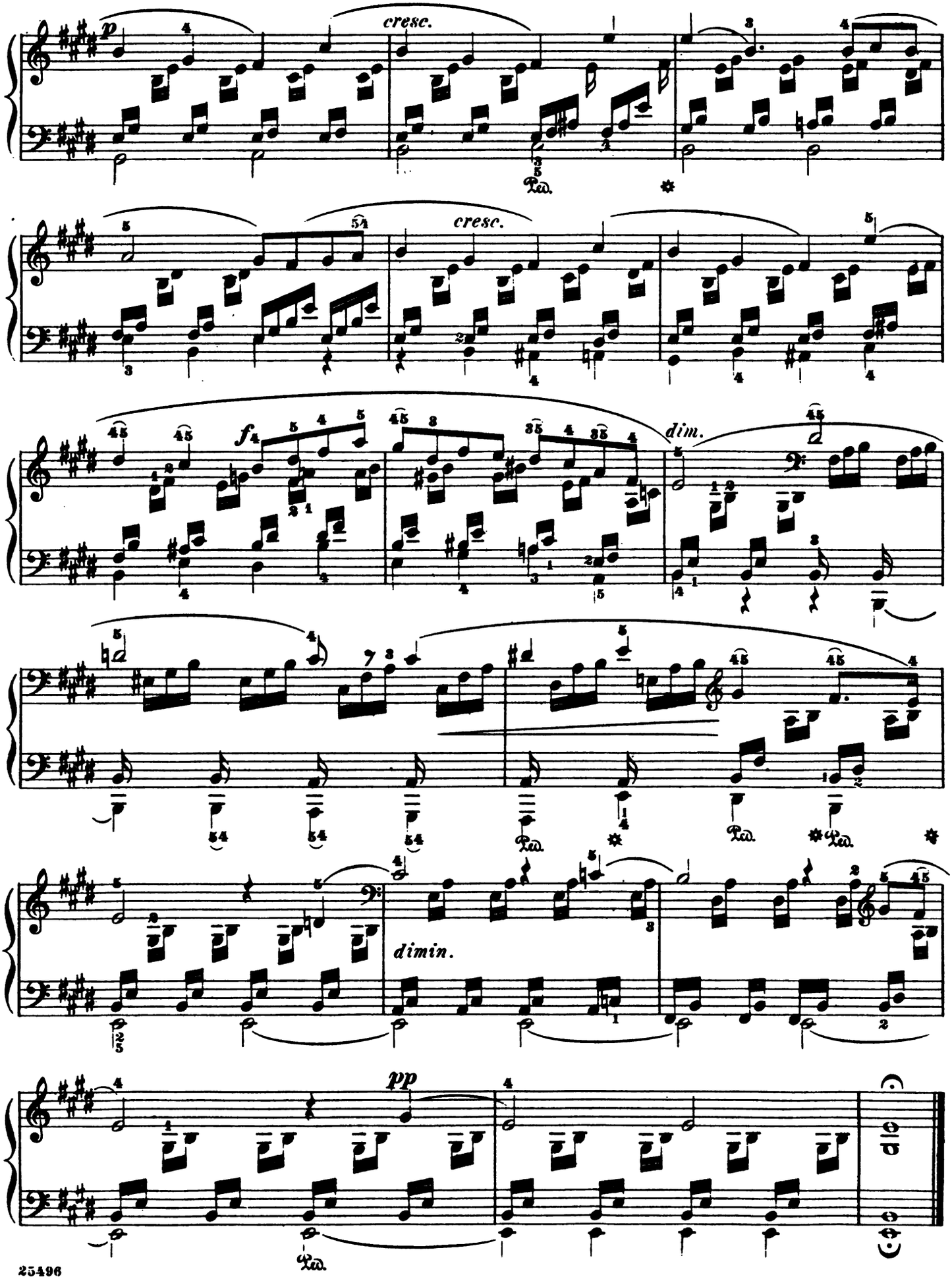
F. Mendelssohn. Op. 19, No. 1




25496

Copyright, 1915, by G. Schirmer, Inc.
Printed in the U.S.A.

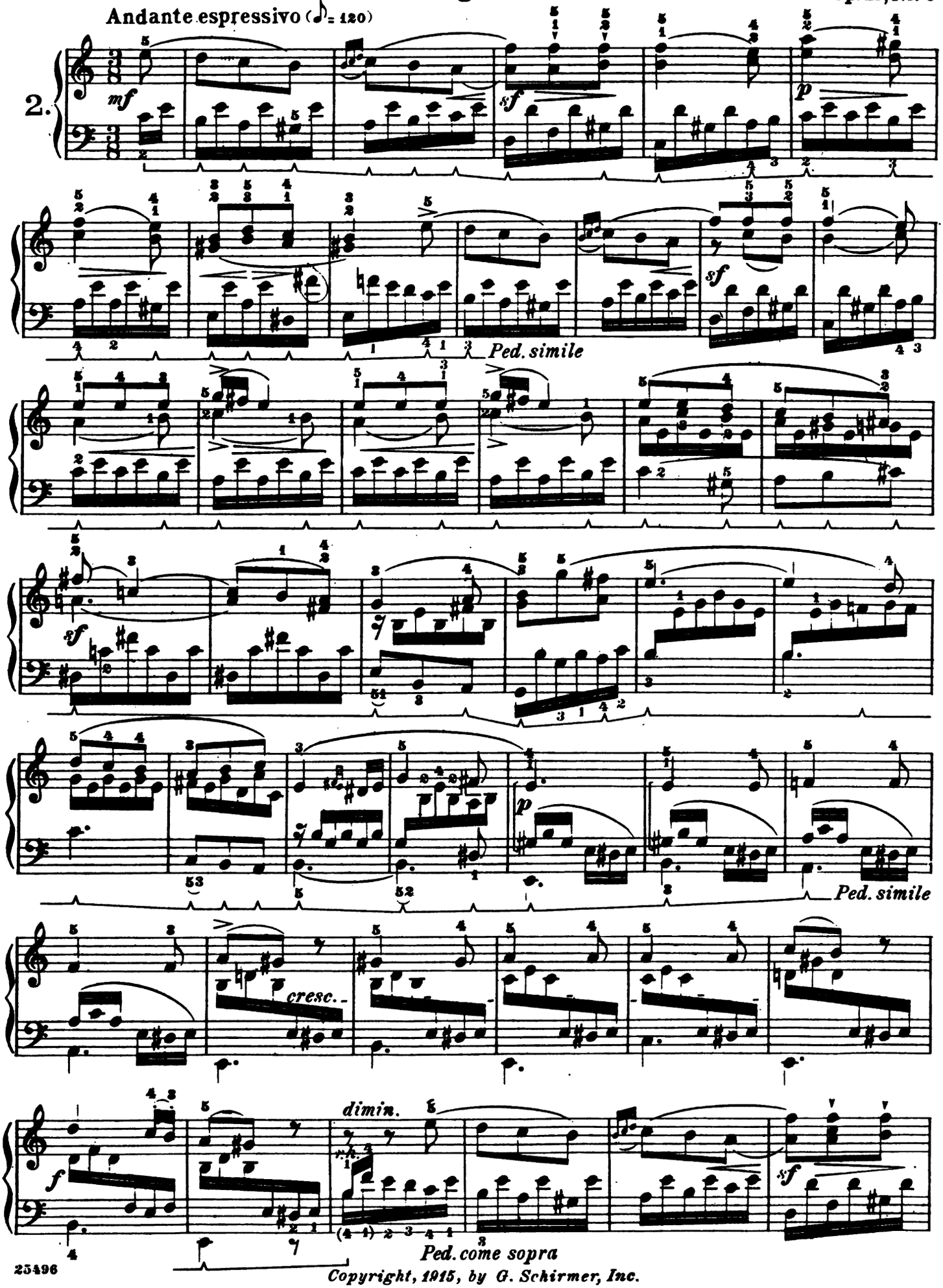

cresc.
cresc.
ff
dim.
p
dimin.
pp
cresc.
f
f
dim.


p
cresc.
Ped.
cresc.
f
dim.
dimin.
pp
Ped.

# Regrets

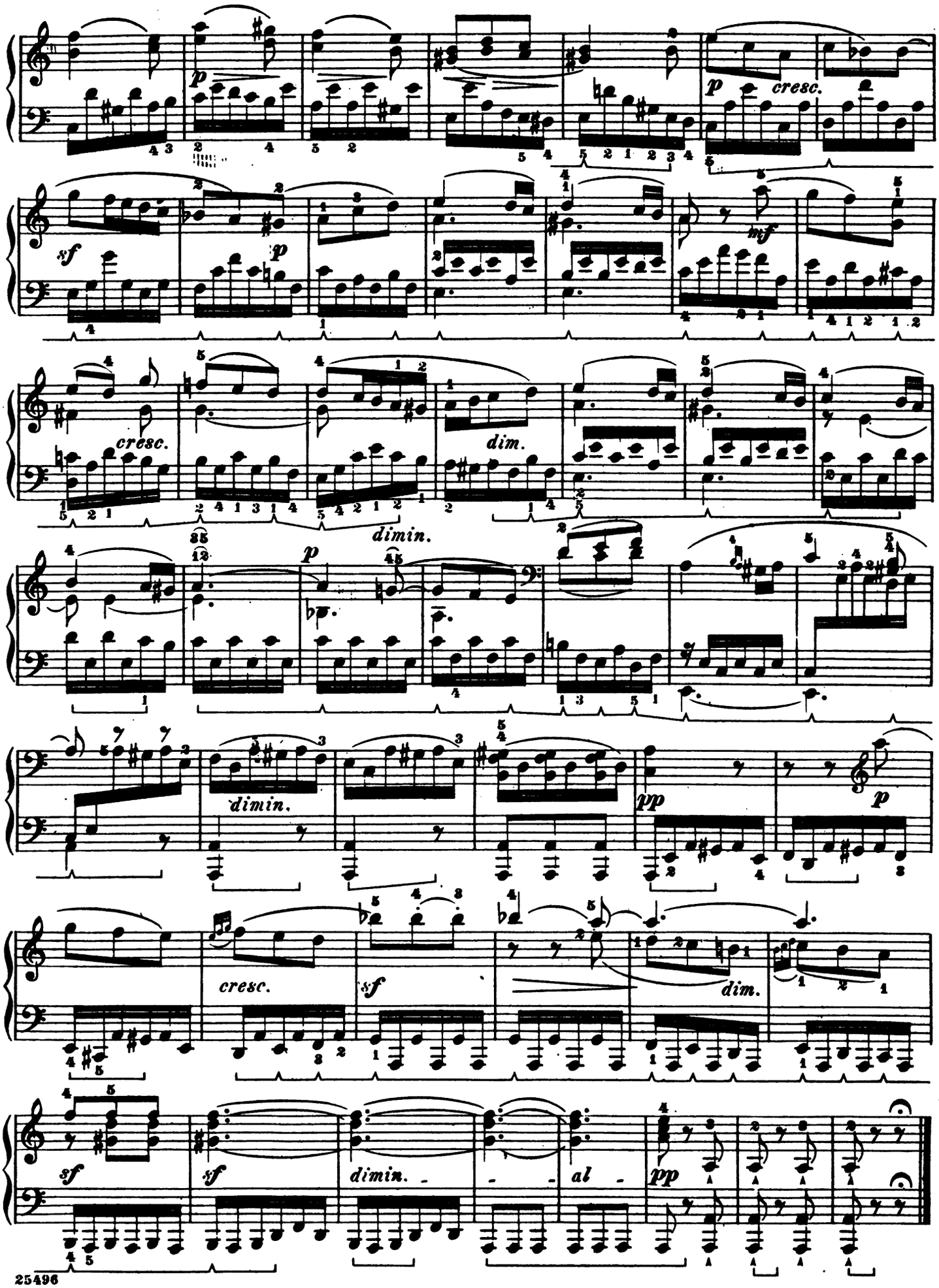
Op. 19, No. 2

Andante espressivo (♪ = 120)



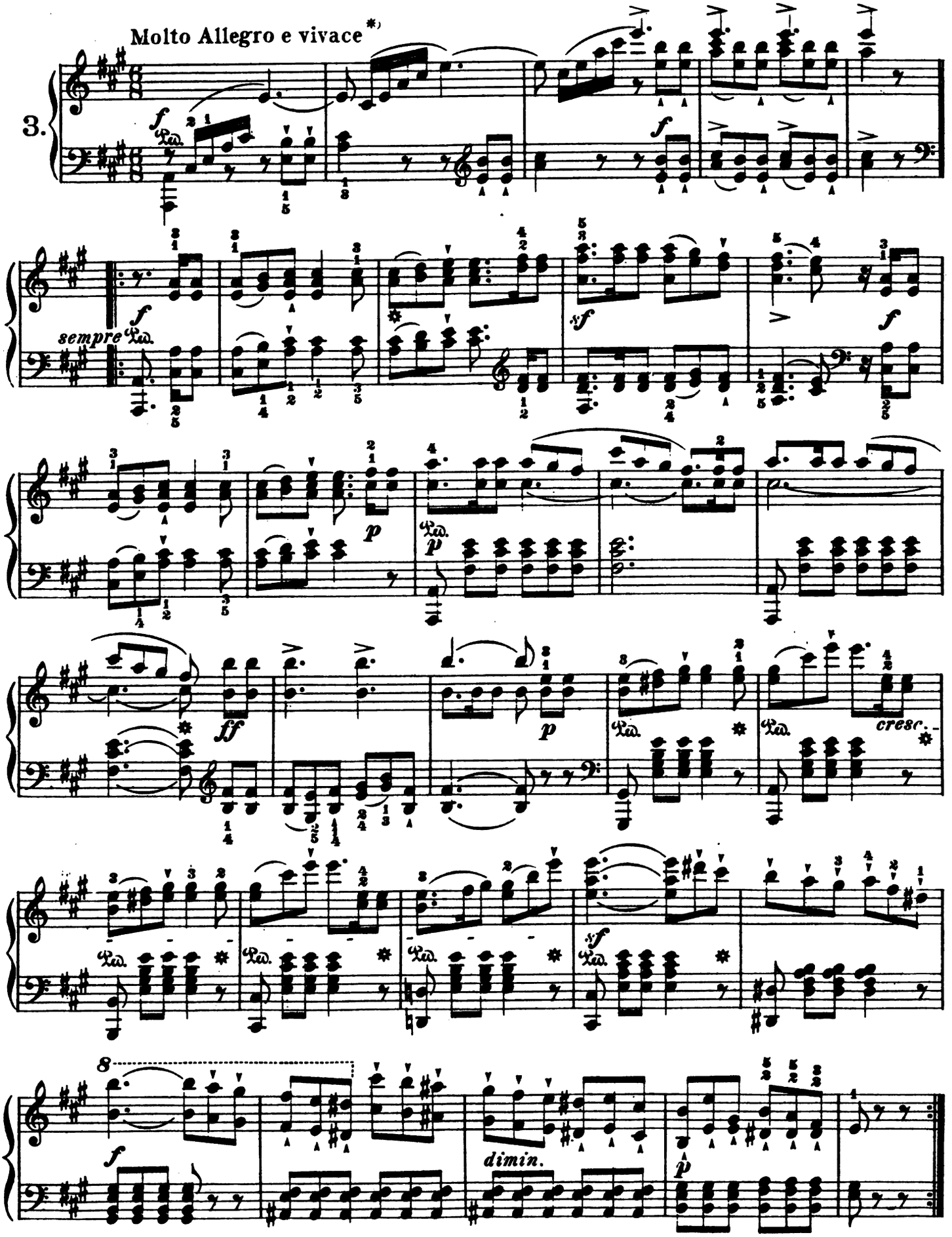



Copyright, 1915, by G. Schirmer, Inc.


p
cresc.
sf
p
mf
cresc.
dim.
dimin.
p
dimin.
pp
p
cresc.
sf
dim.
sf
sf
dimin.
al
pp

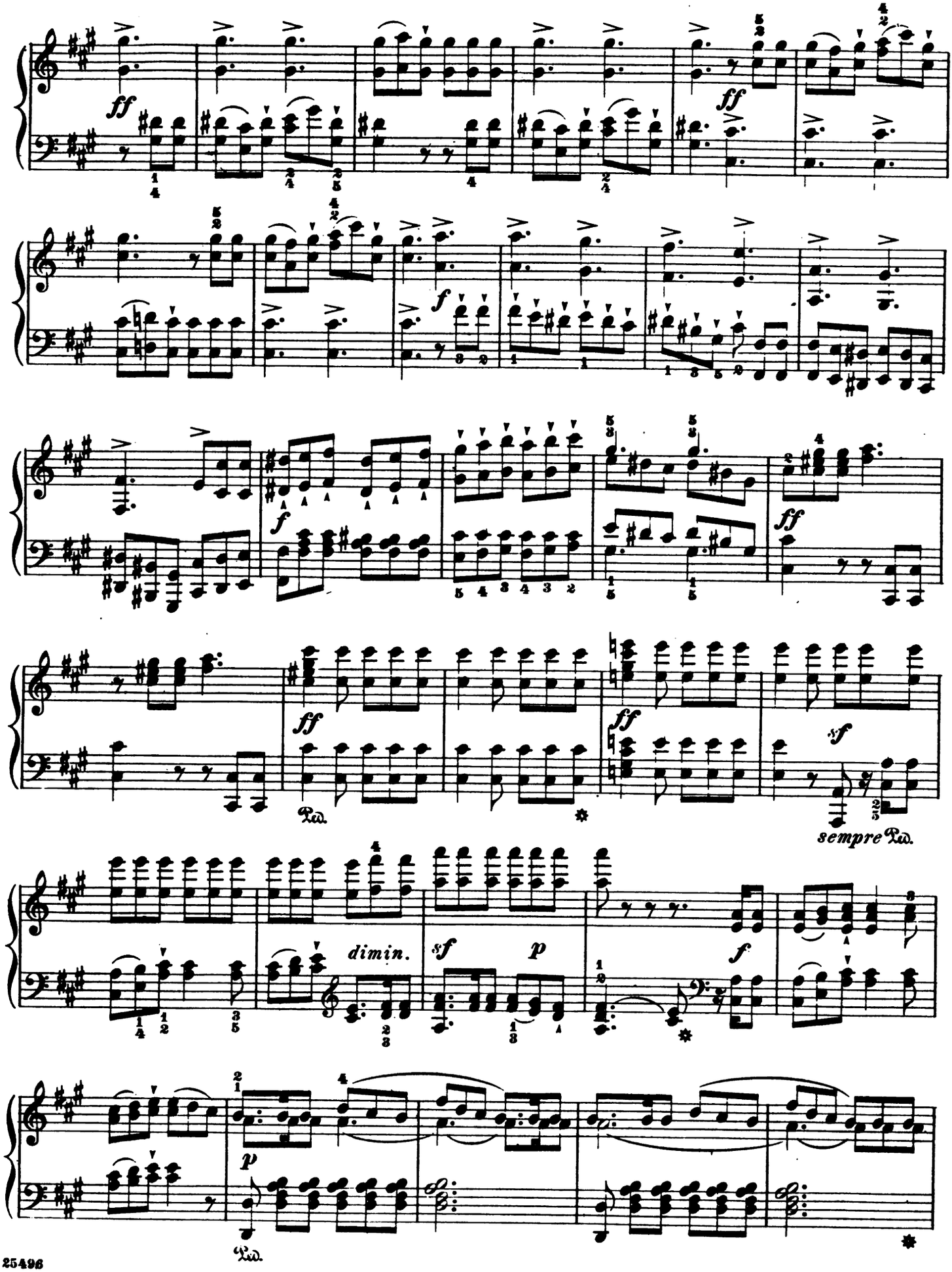
# Hunting-Song

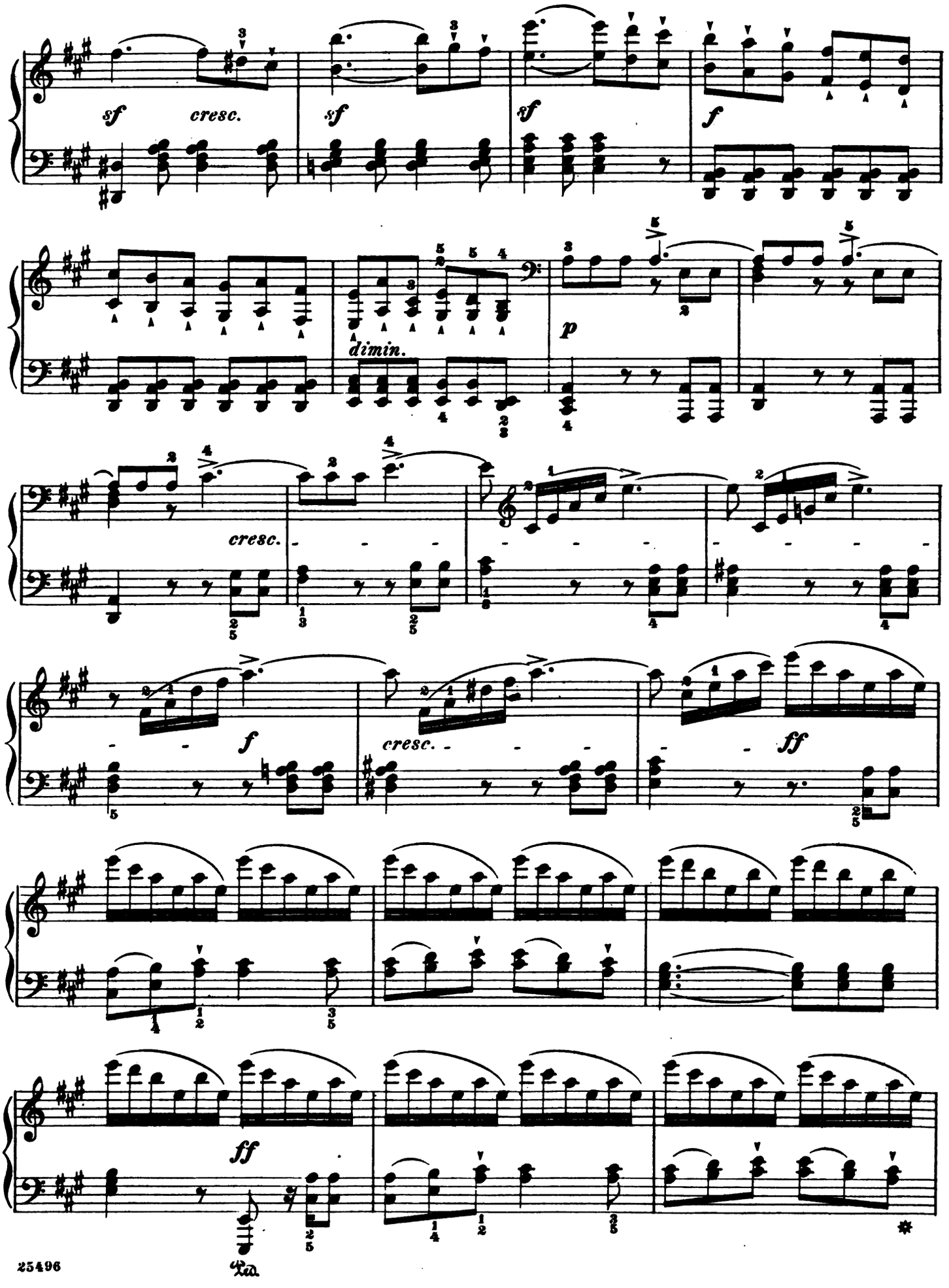
Op. 19, No. 3

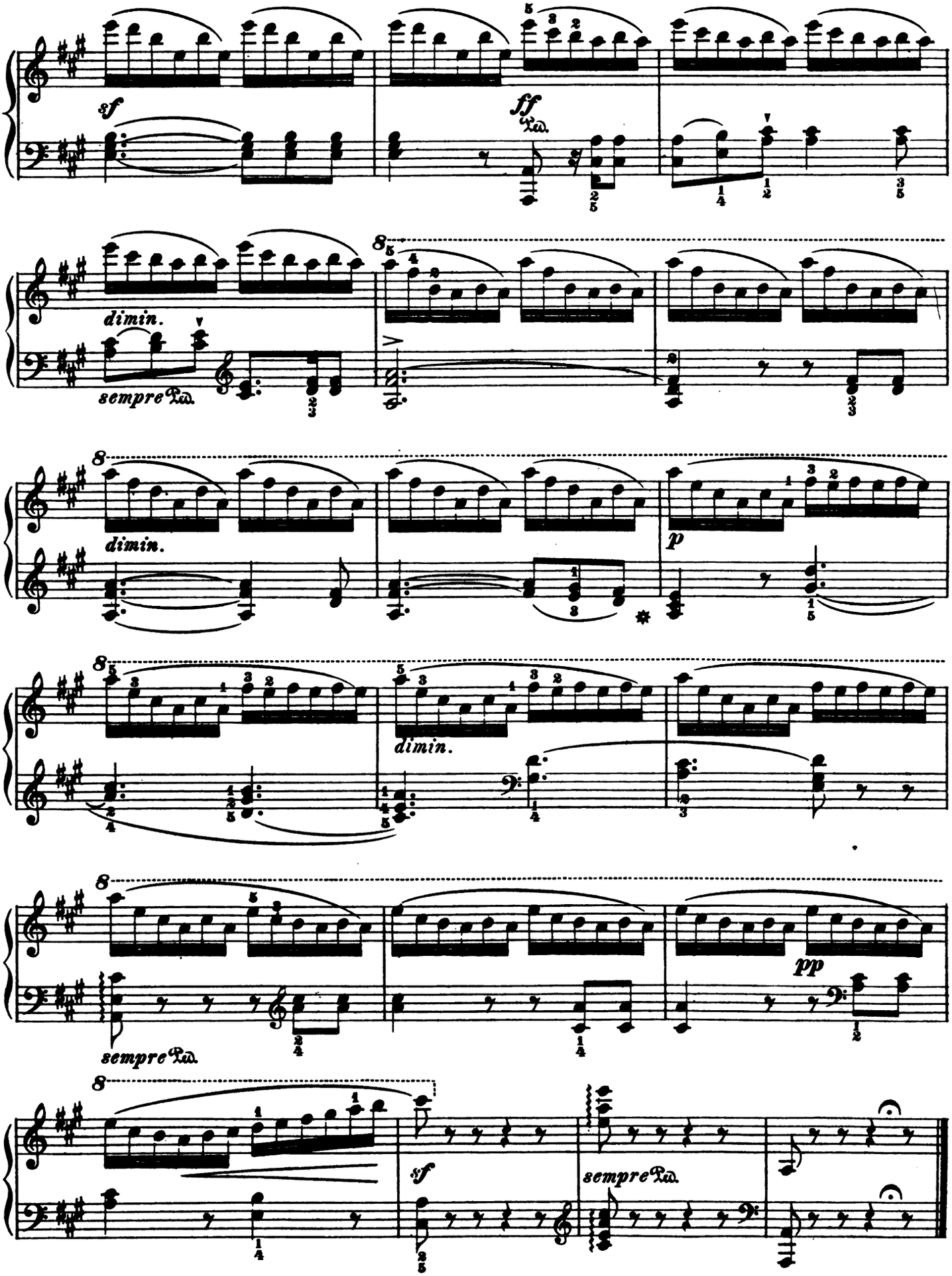





Copyright, 1915, by G. Schirmer, Inc.

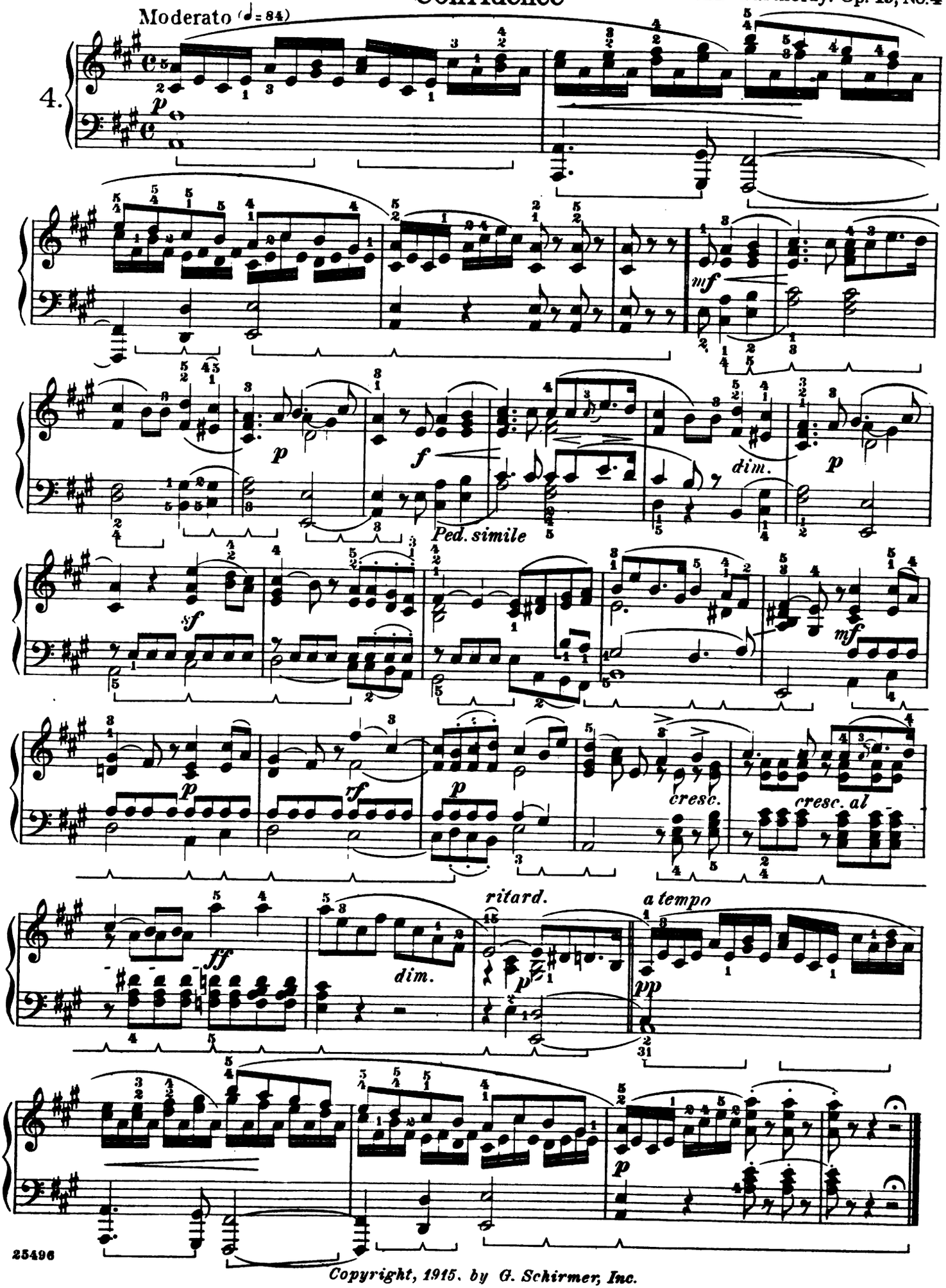

ff
ff
f
ff
ff
ff
sf
sempre Ped.
dimin.
sf
p
f
p
Ped.


sf
cresc.
sf
sf
f
dimin.
p
cresc.
f
cresc.
ff
ff


sf
ff
Ped.
dimin.
sempre Ped.
8va
dimin.
p
dimin.
sempre Ped.
pp
sf
sempre Ped.

# Confidence

F. Mendelssohn - Bartholdy. Op. 19, No. 4

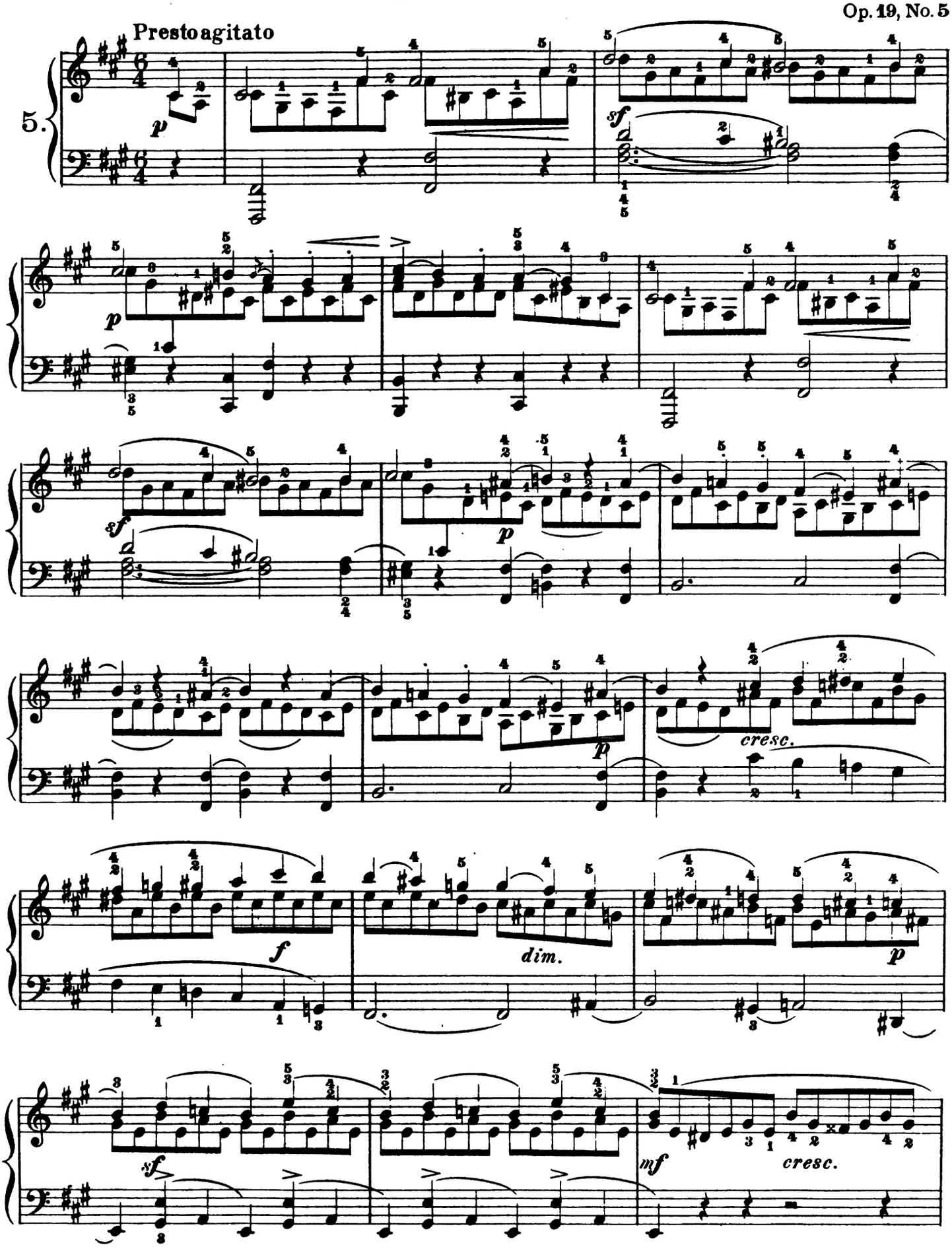





Copyright, 1915, by G. Schirmer, Inc.

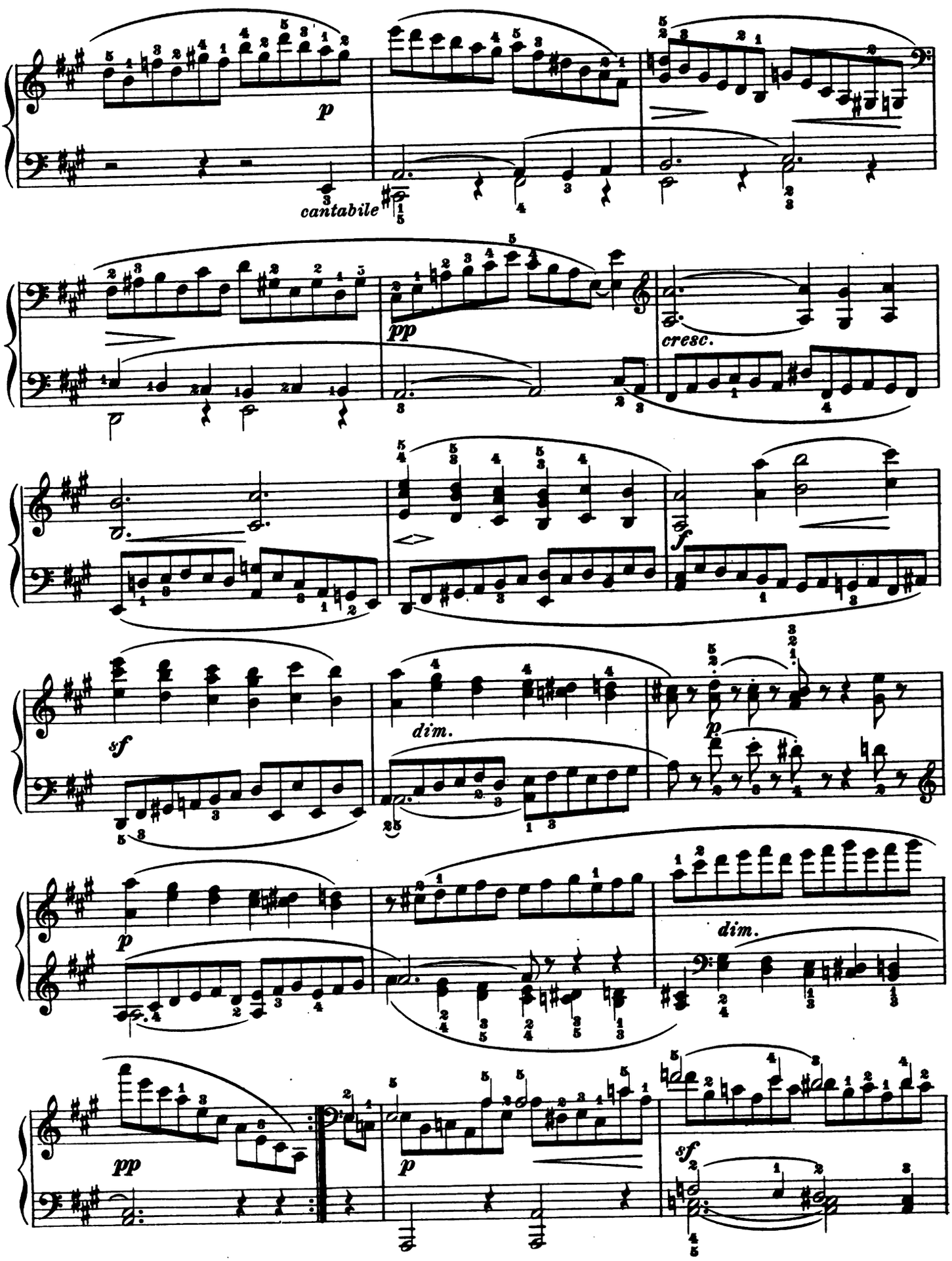
# Restlessness

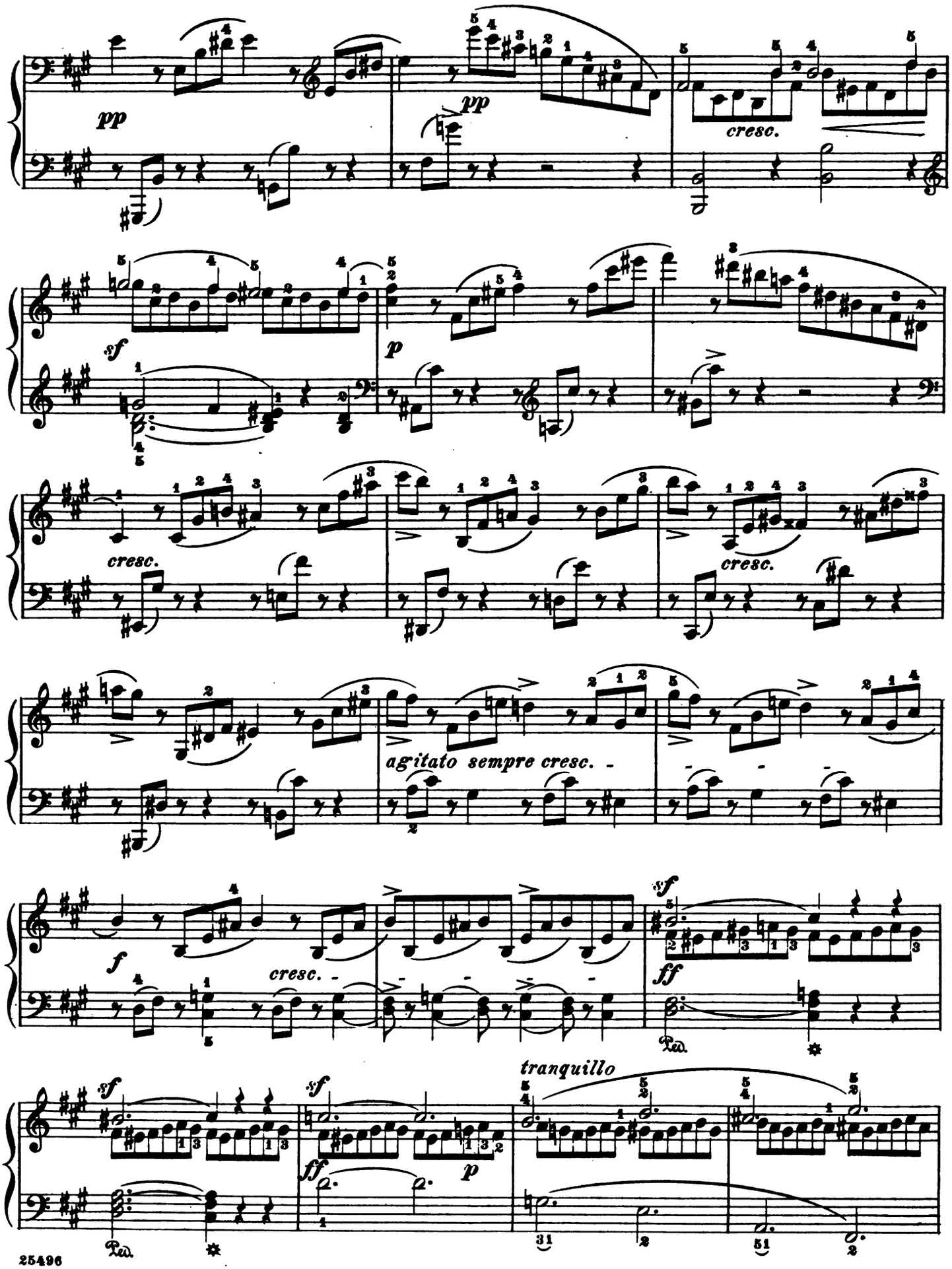
Op. 19, No. 5

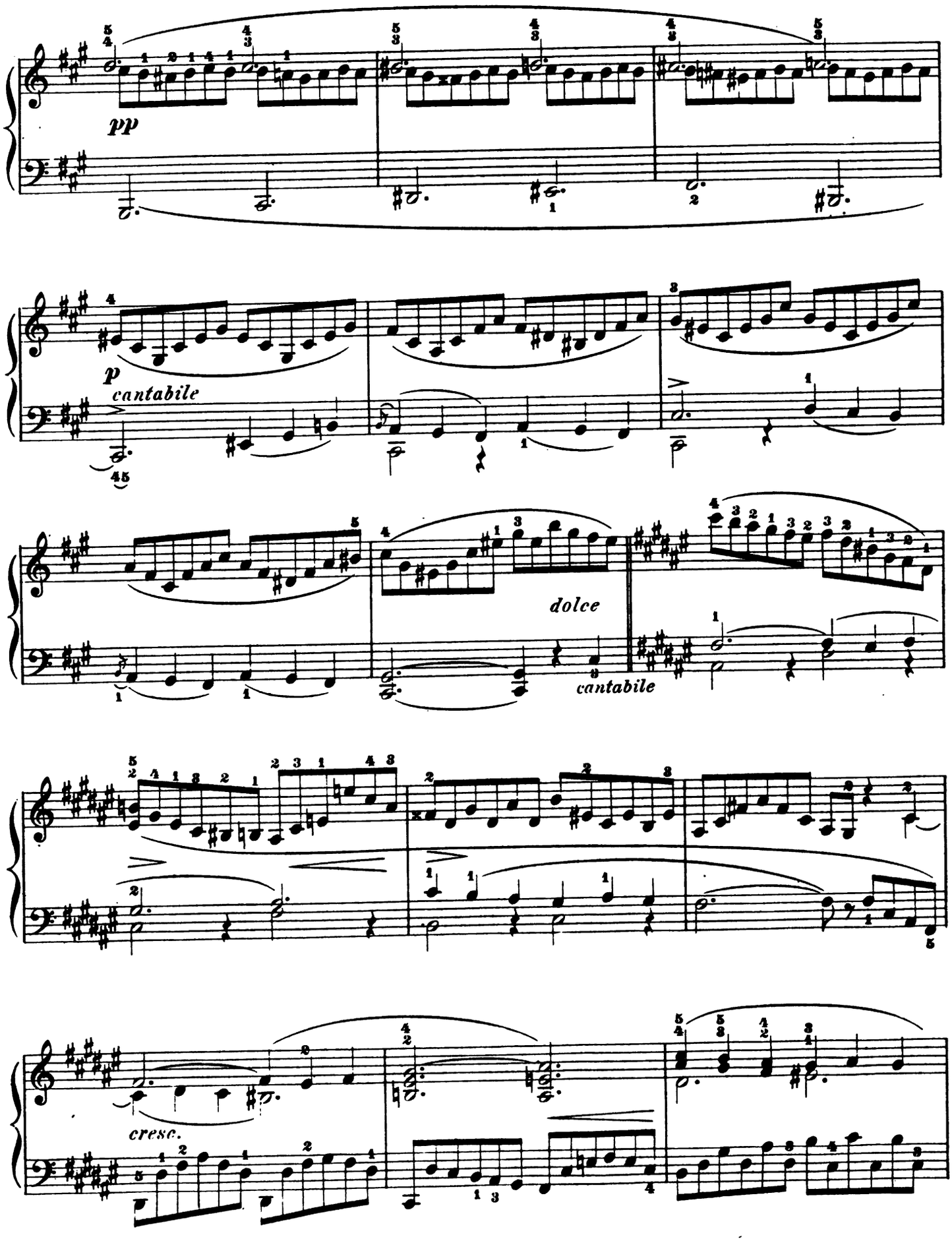


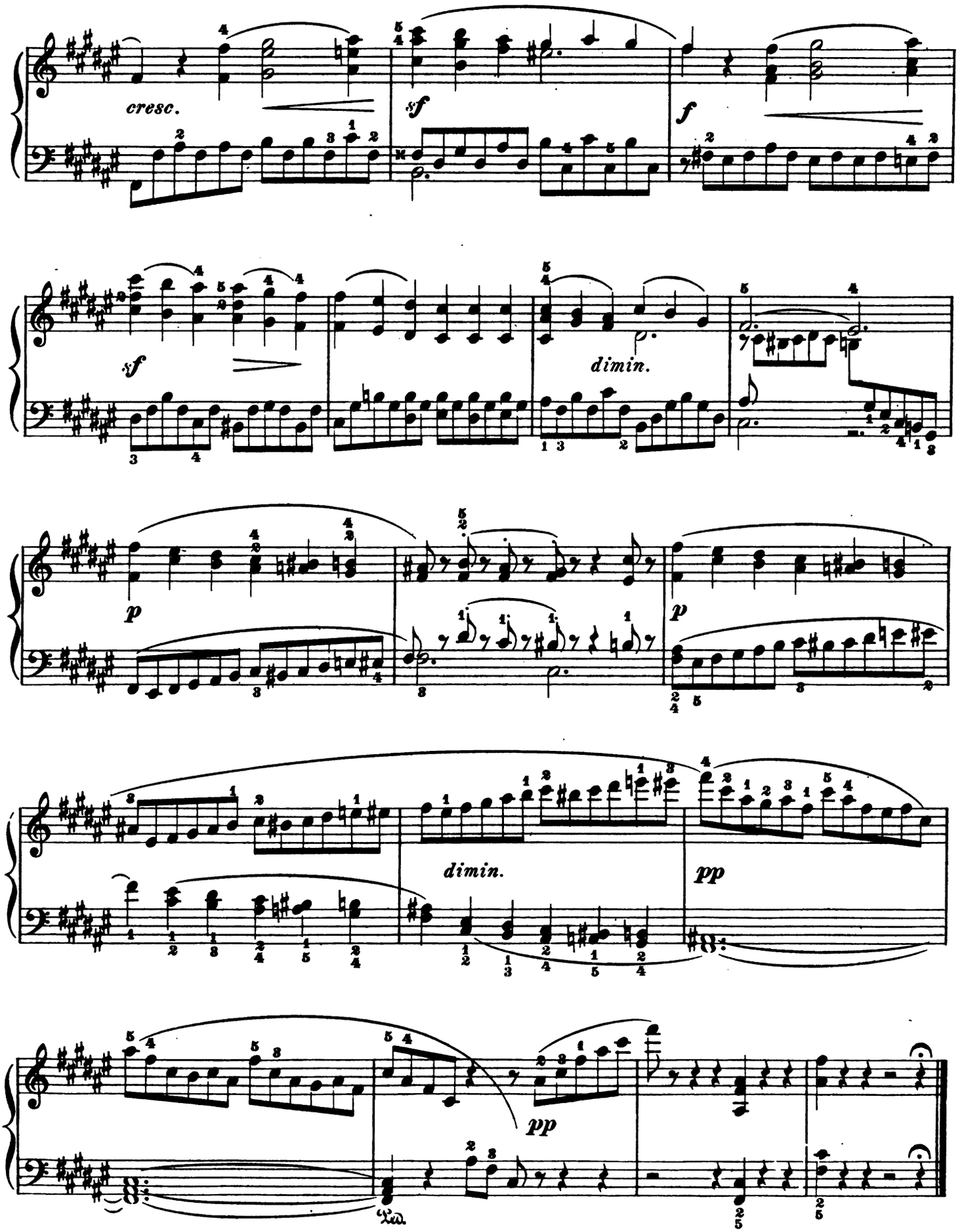



Copyright, 1915, by G. Schirmer, Inc.


p
cantabile
pp
cresc.
sf
sf
dim.
p
p
dim.
pp
p
sf

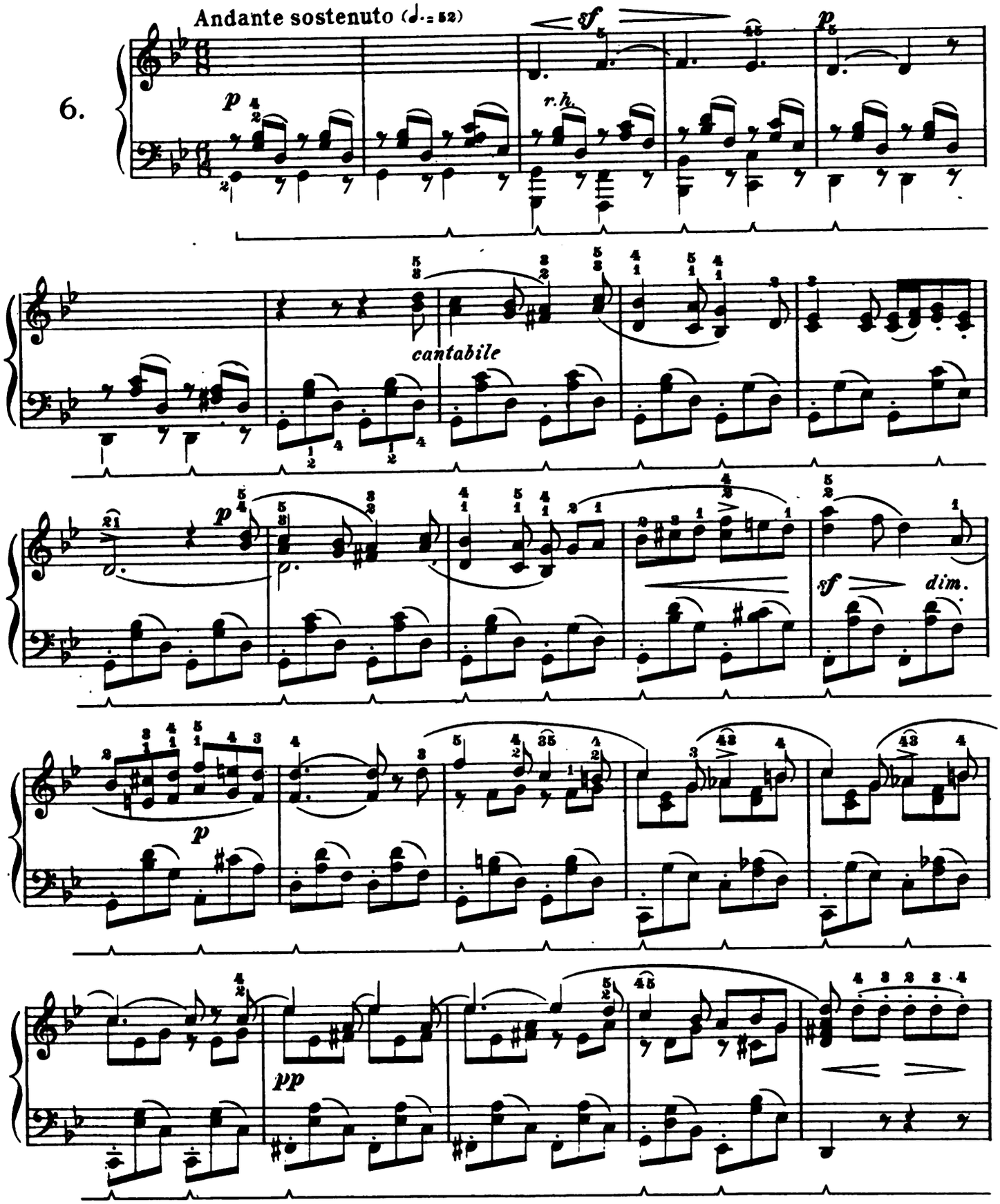

pp
pp
cresc.
sf
p
cresc.
cresc.
agitato sempre cresc.
f
cresc.
sf
ff
tranquillo
sf
ff
p


pp
p
cantabile
dolce
cantabile
cresc.


cresc.
sf
f
sf
dimin.
p
p
dimin.
pp
pp

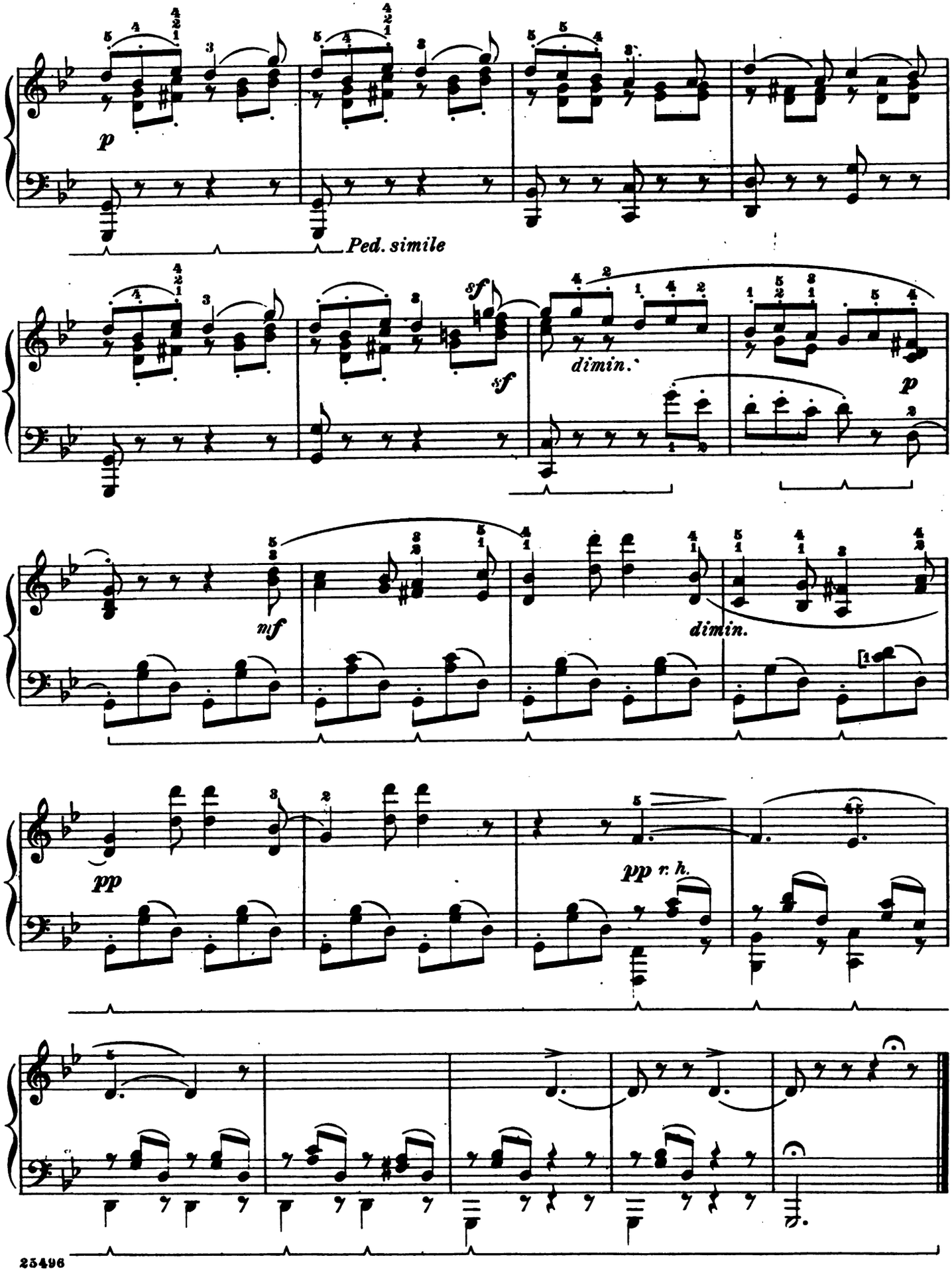
# Venetian Boat-Song No.1

Op. 19, No.6






Copyright, 1915, by G. Schirmer, Inc.


p
Ped. simile
sf
sf
dimin.
p
mf
dimin.
pp
pp r. h.

# Songs without Words

## Lieder ohne Worte

Book II (Nos. 7 to 12), Op. 30

First published in May, 1835

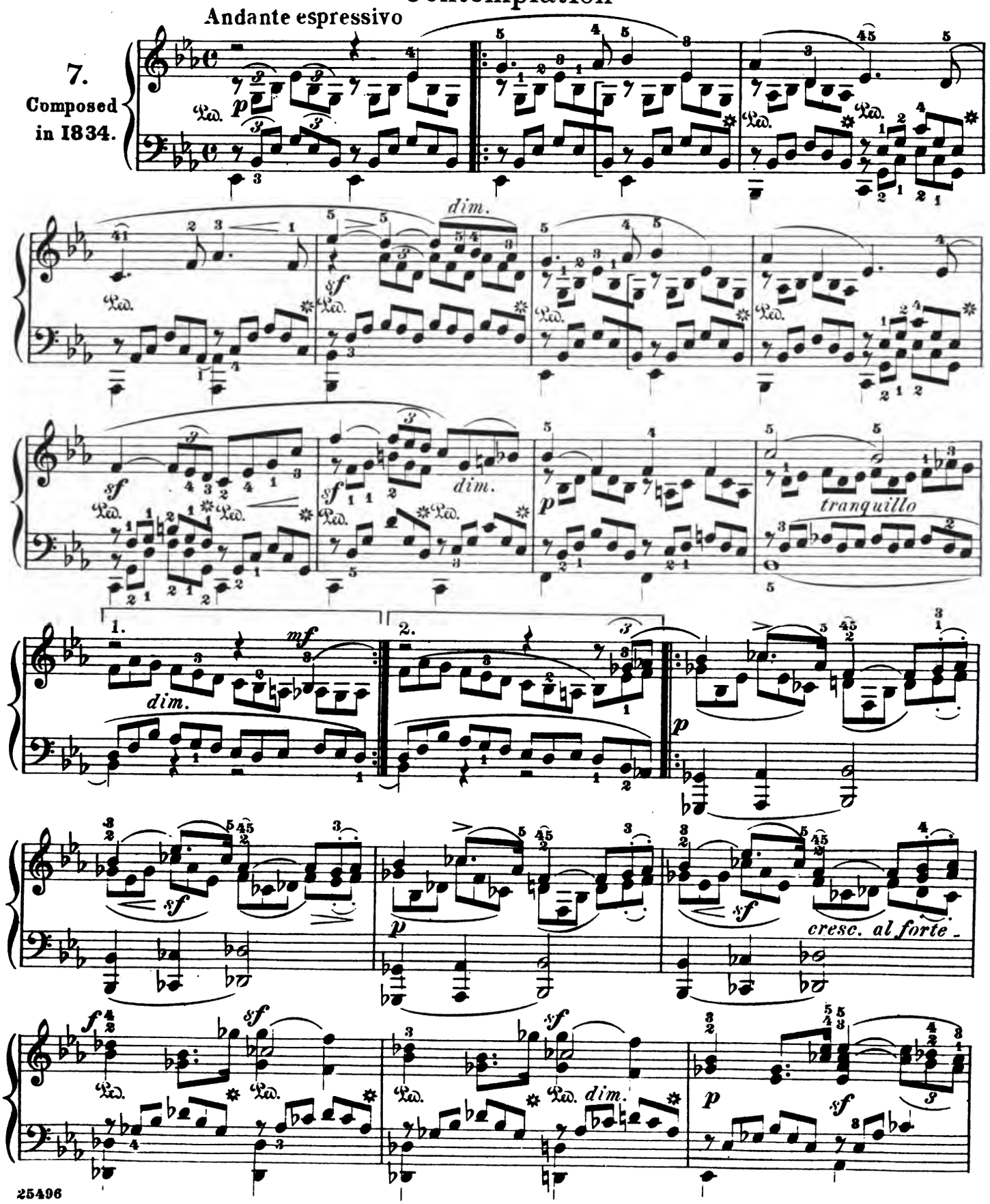
### Contemplation

Op. 30, No. 1

Andante espressivo

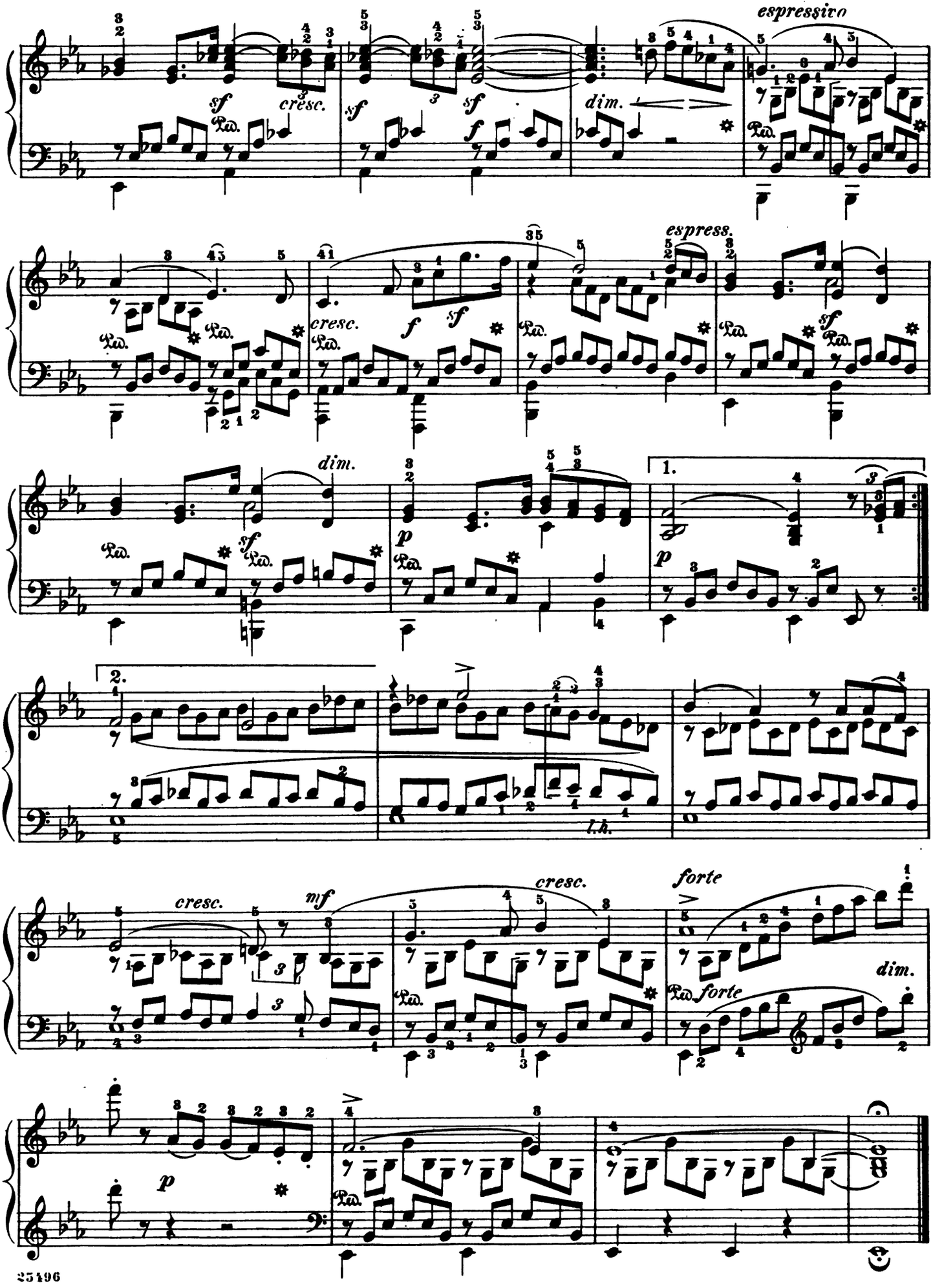
7.

Composed in 1834.






Copyright, 1915, by G. Schirmer, Inc.

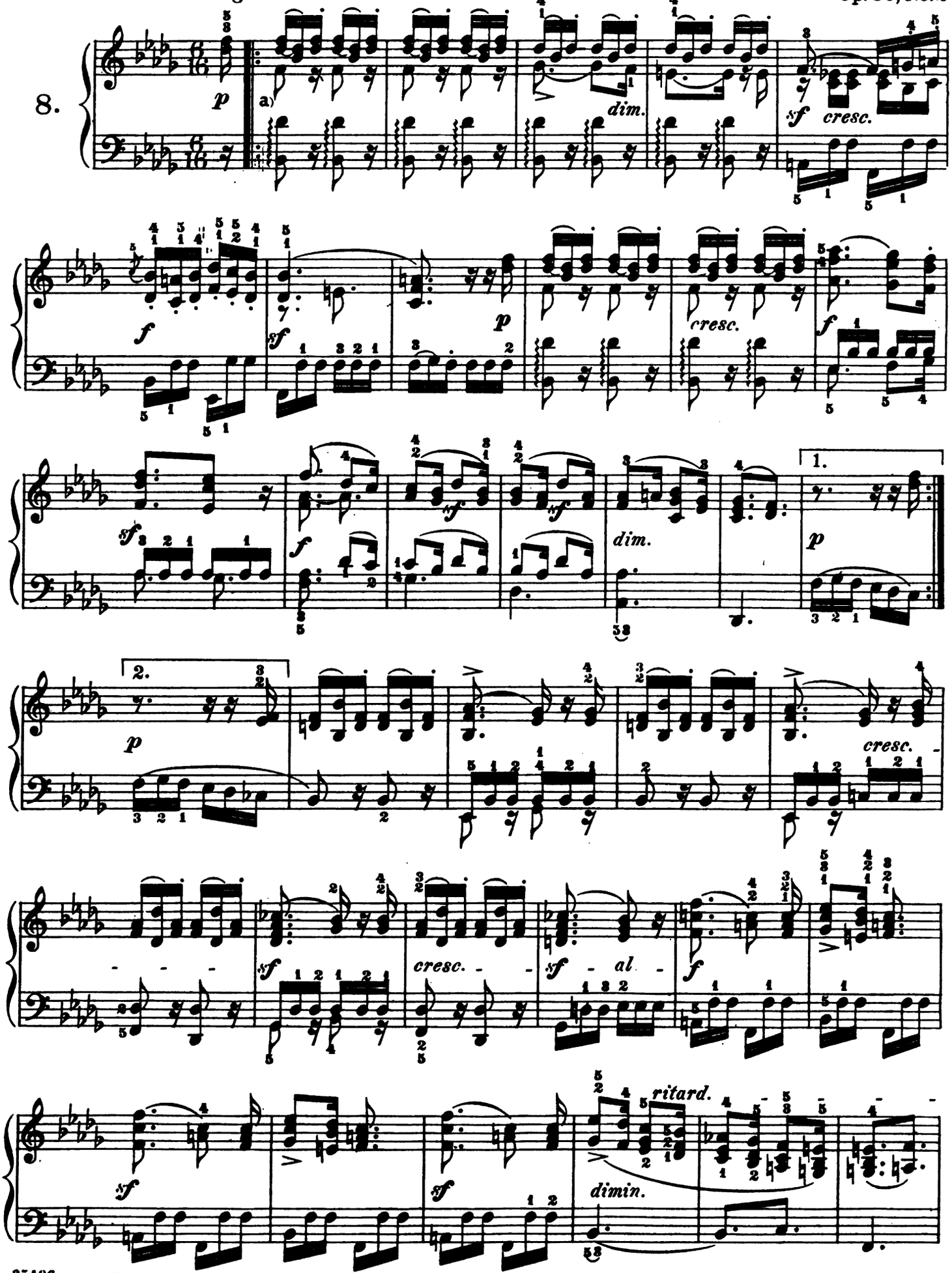

espressivo
sf
cresc.
dim.
espress.
f
p
1.
2.
l.h.
mf
forte

# Unrest

Allegro molto

Op. 30, No. 2

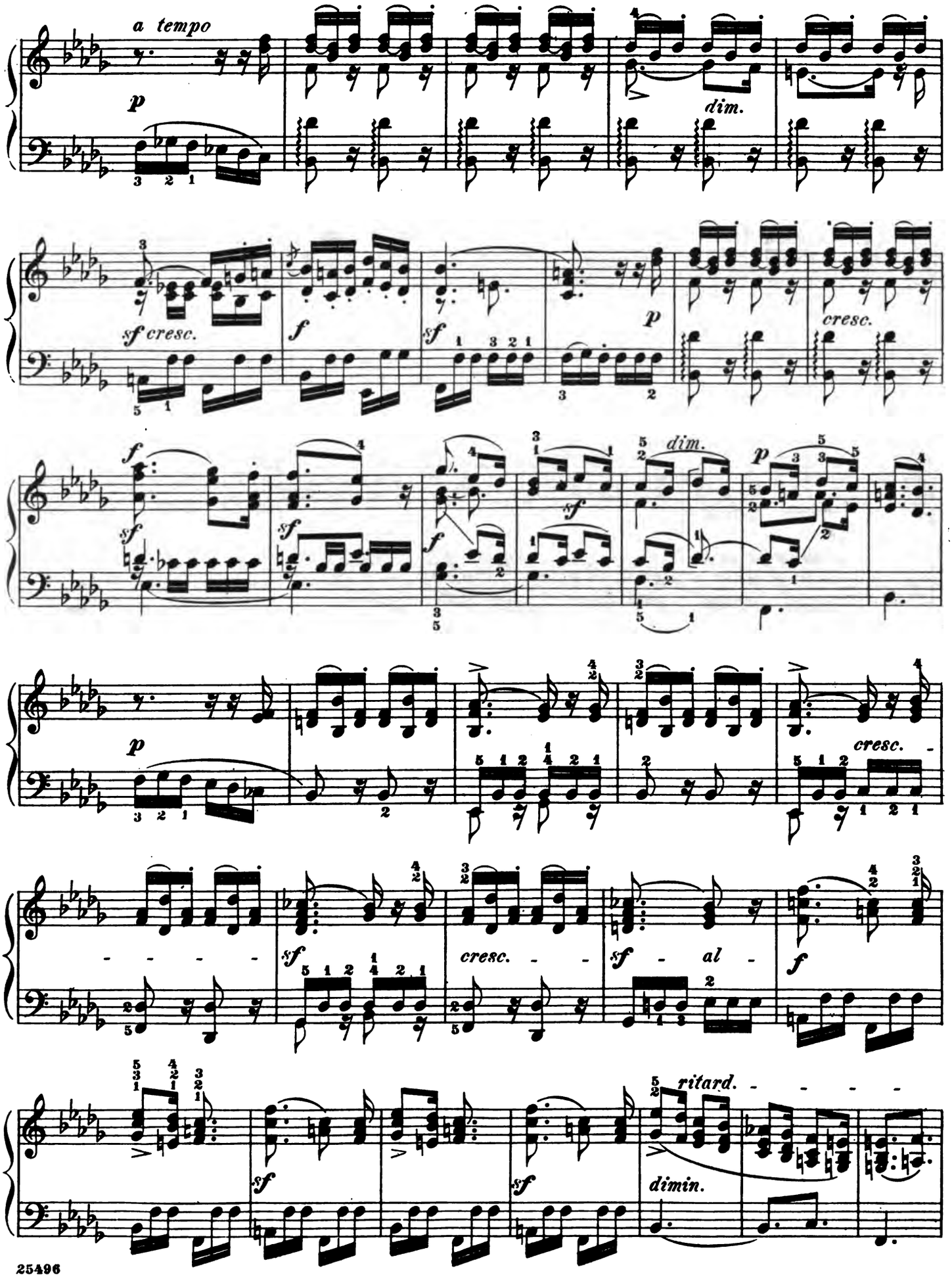
8.

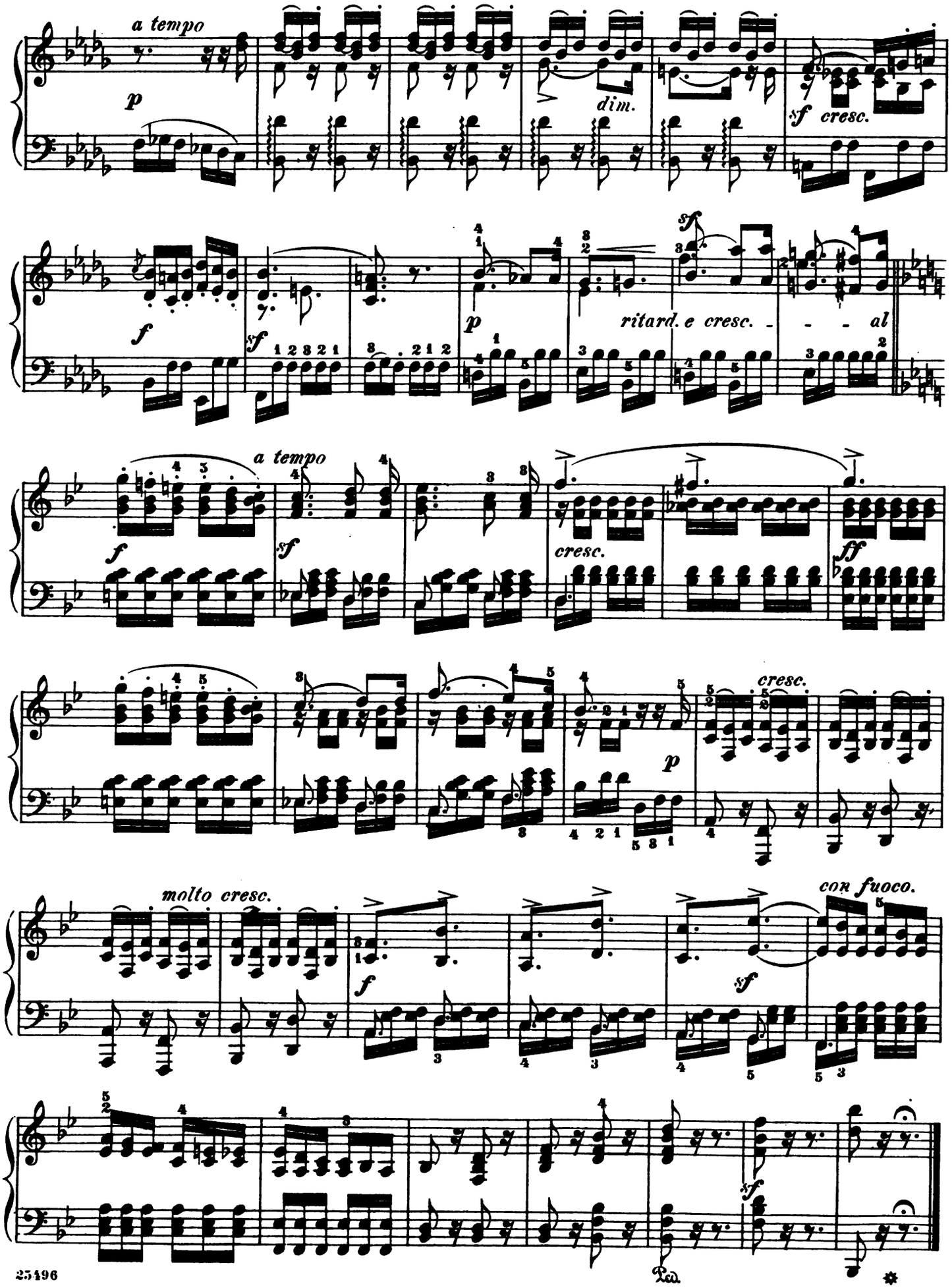



a) The melody lies here in the notes which the thumb of the r. h. has to play; the characteristic figure of the (upper) accompaniment must be subordinated to it.



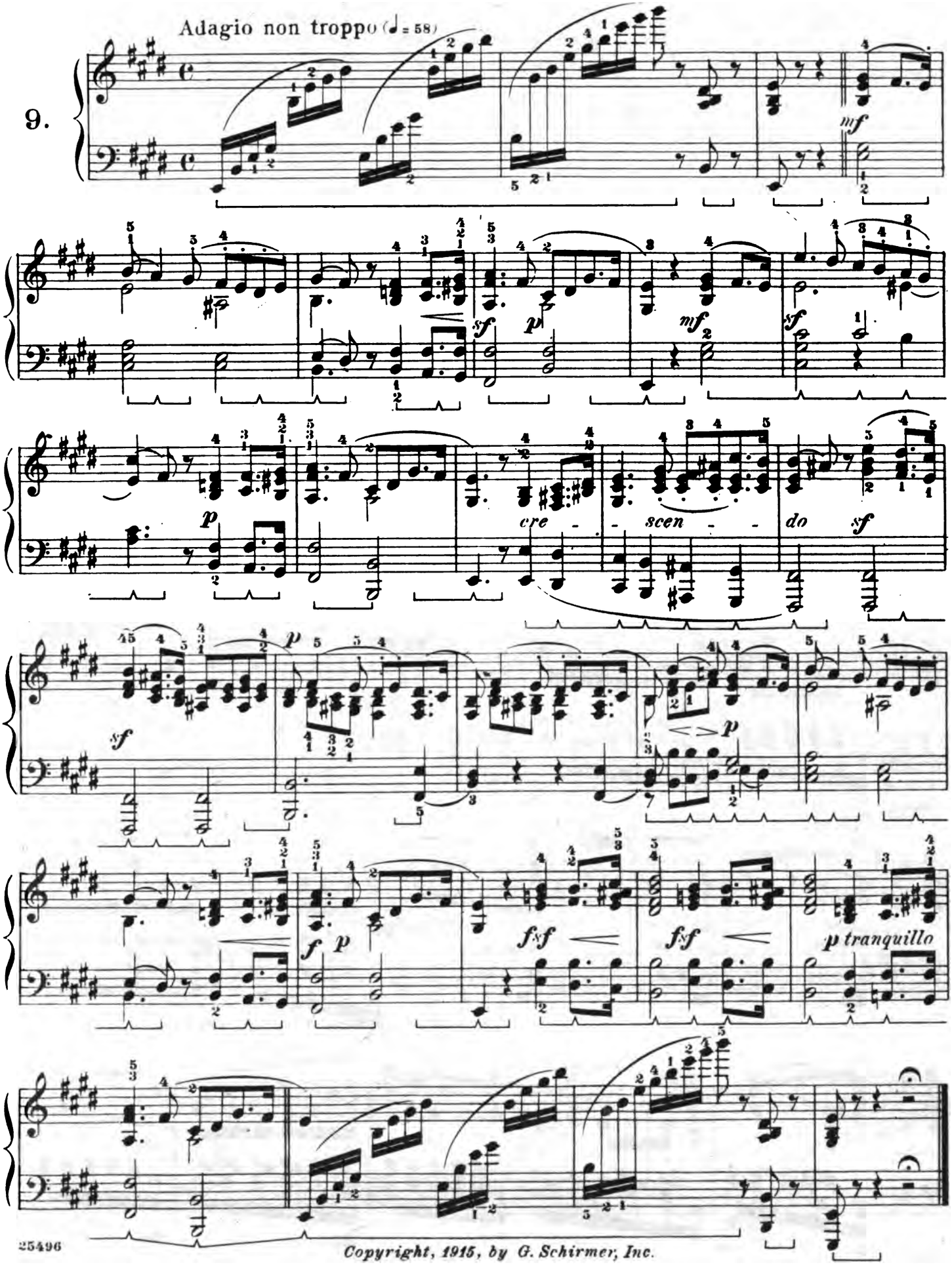
Copyright, 1915, by G. Schirmer, Inc.


a tempo
p
dim.
sf cresc.
f
sf
p
cresc.
f
sf
sf
f
sf
dim.
p
p
cresc.
sf
cresc.
sf
al
f
sf
sf
ritard.
dimin.


a tempo
p
dim.
sf cresc.
f
sf
p
ritard. e cresc. - - - al
a tempo
f
sf
cresc.
ff
cresc.
p
molto cresc.
f
sf
con fuoco.
sf
Ped.
*

# Consolation

F. Mendelssohn-Bartholdy. Op. 30, No. 3





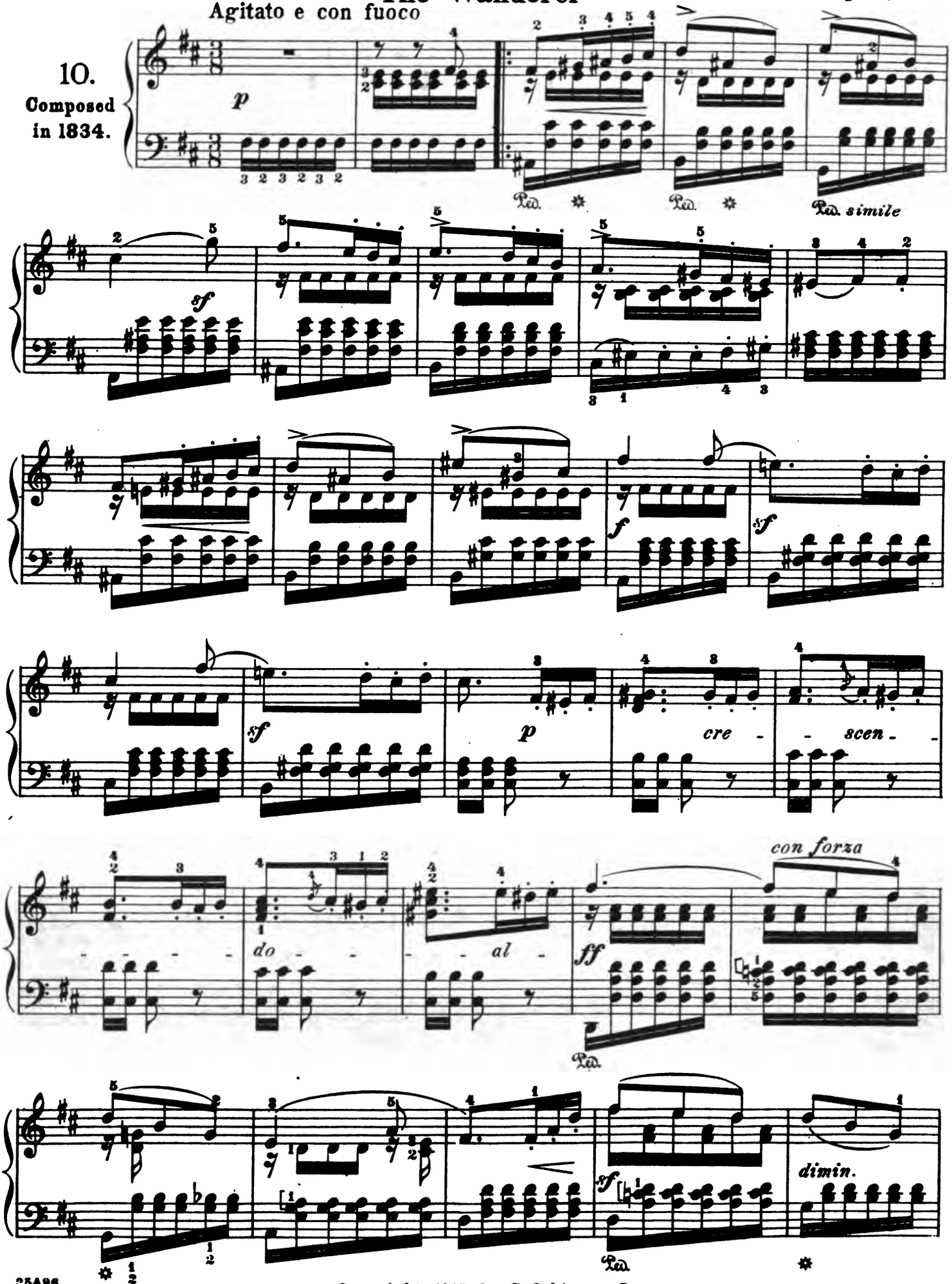

Copyright, 1915, by G. Schirmer, Inc.

# The Wanderer

Op. 30, No. 4

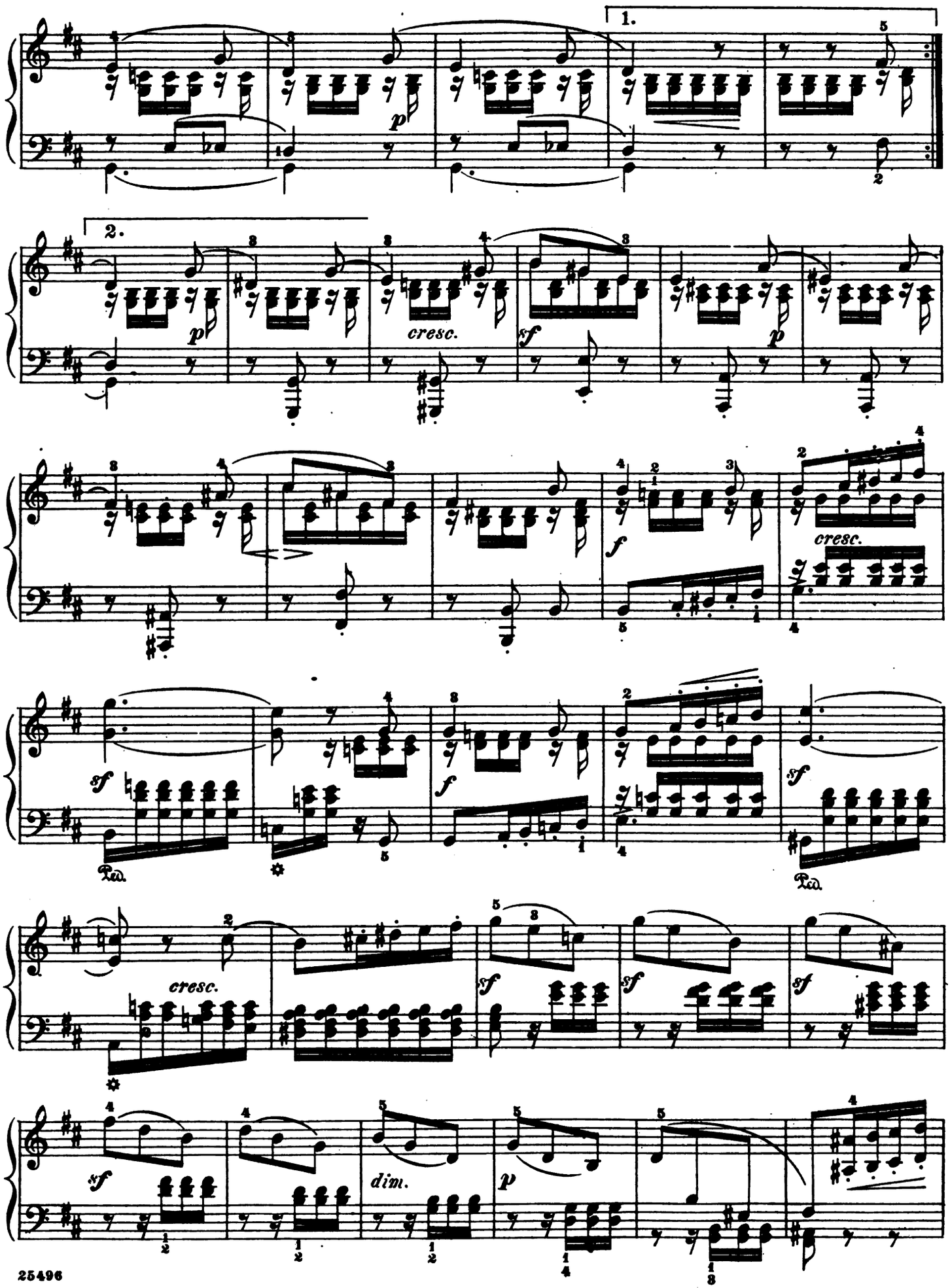
Agitato e con fuoco

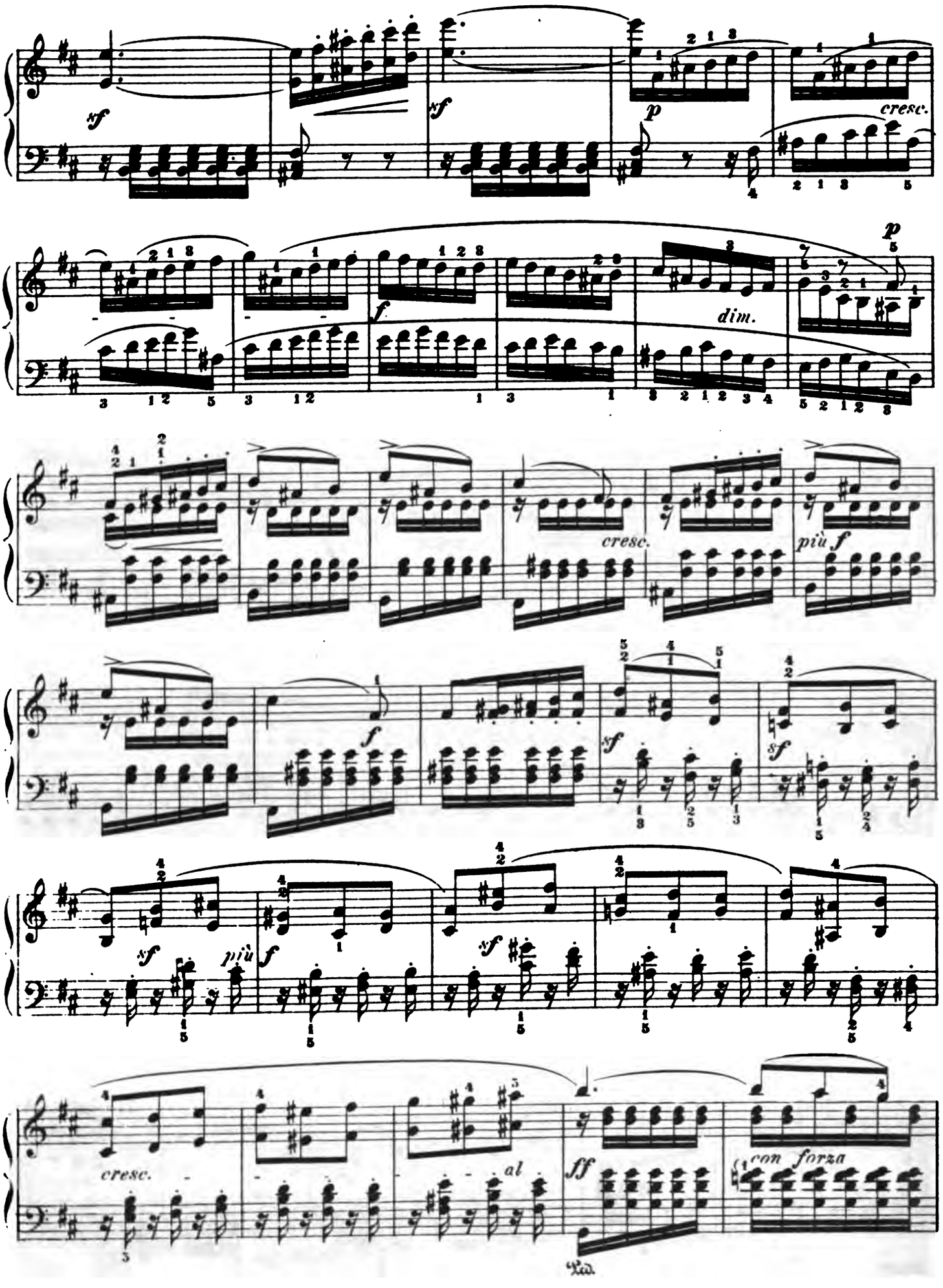
10.
Composed in 1834.

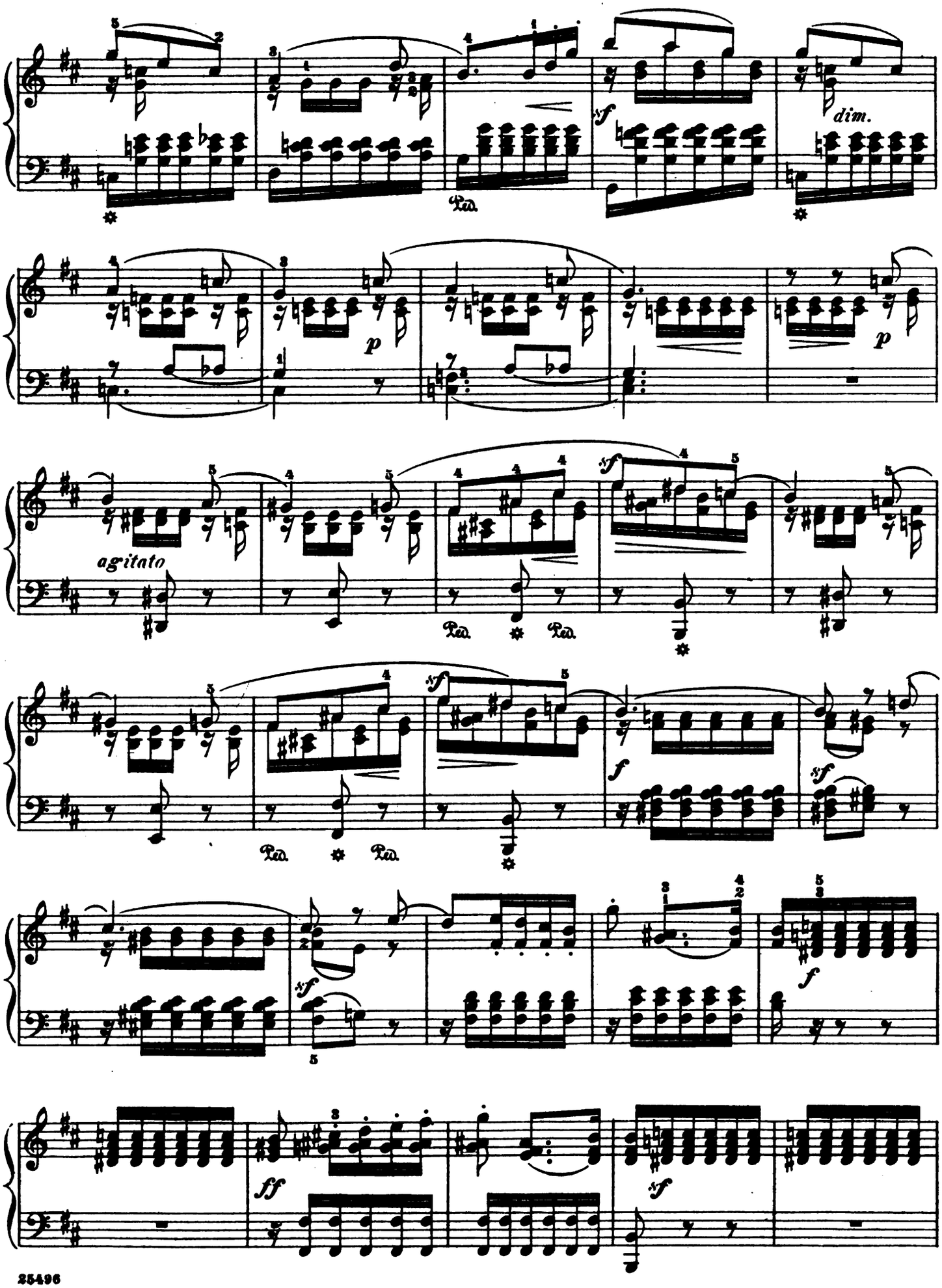


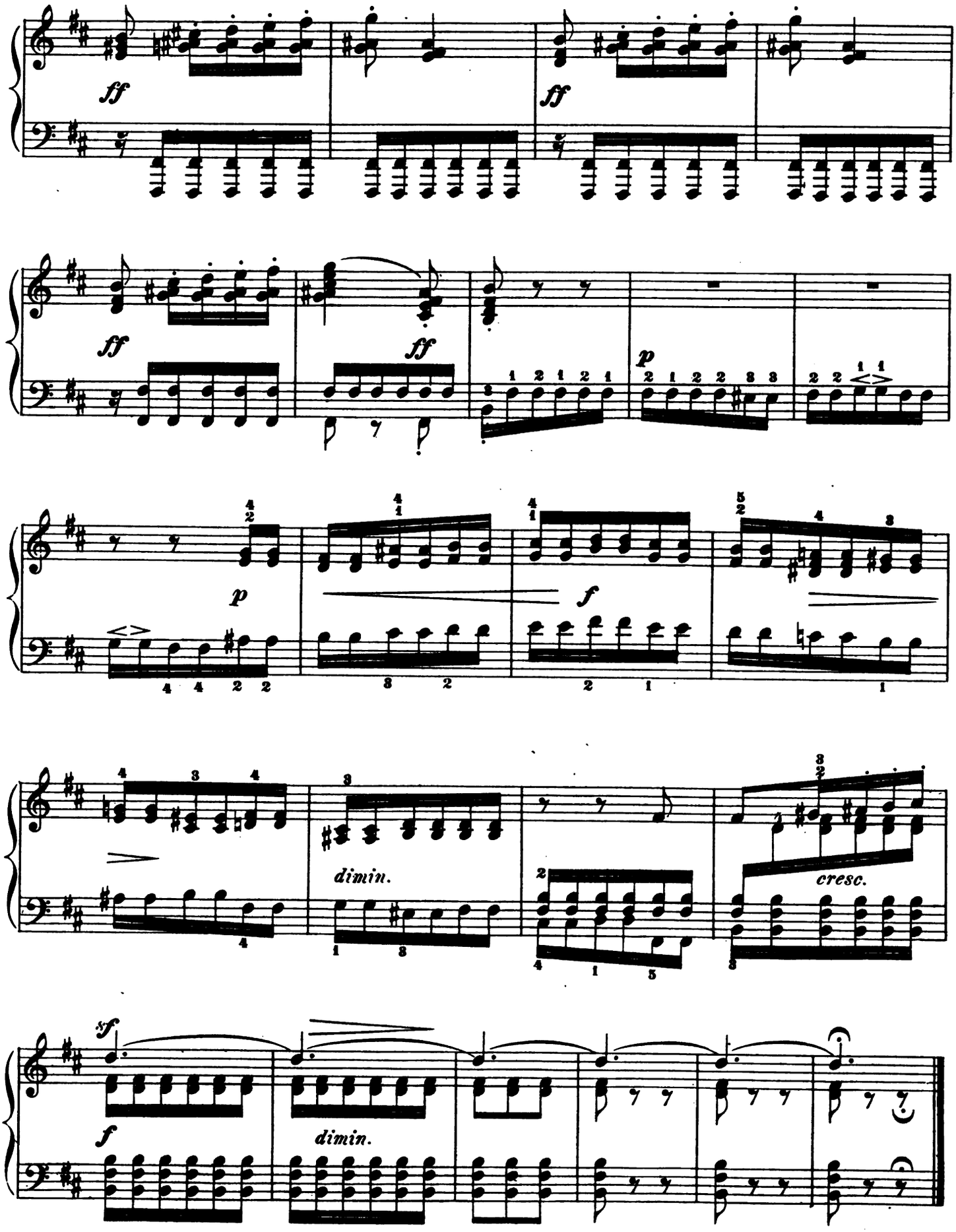



Copyright, 1915, by G. Schirmer, Inc.


1.
2.
p
cresc.
sf
f
Ped.
dim.


sf
sf
p
cresc.
f
dim.
p
cresc.
più f
f
sf
sf
sf
più
f
sf
cresc.
al
ff
con forza


dim.
p
p
agitato
sf
f
ff


ff
ff
ff
ff
p
p
f
dimin.
cresc.
sf
f
dimin.

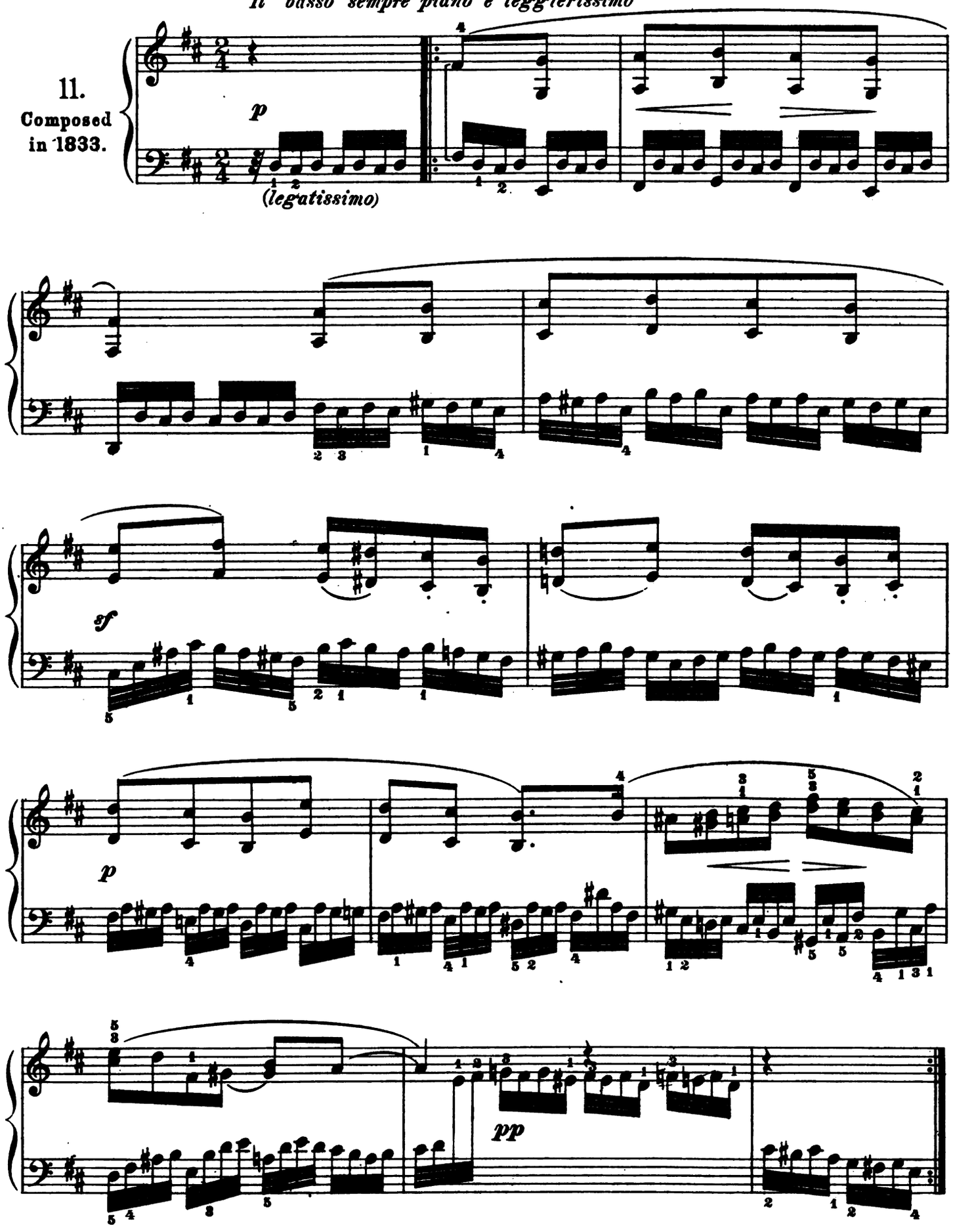
# The Brook

Andante grazioso

*Il basso sempre piano e leggierissimo*

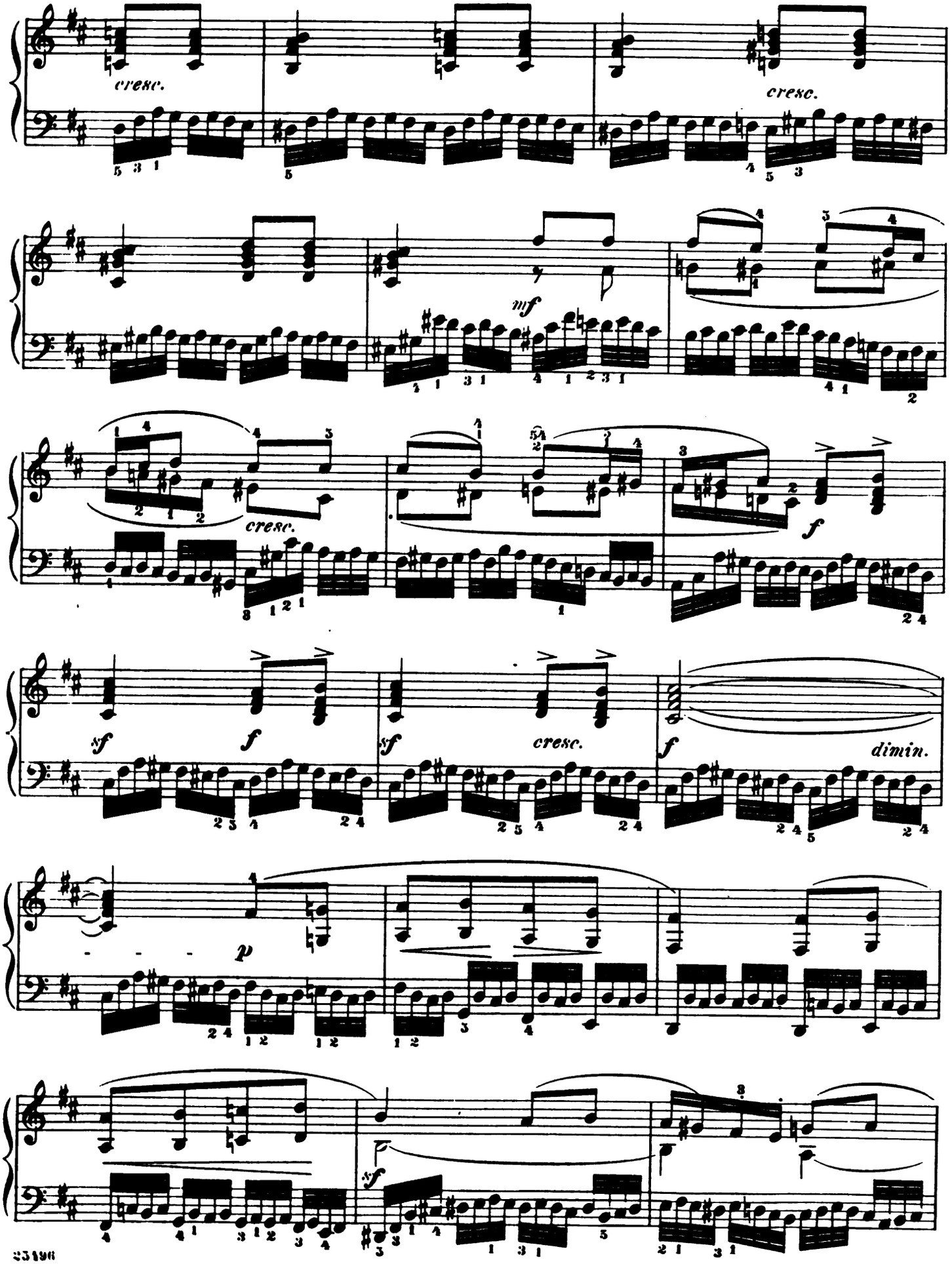
Op. 30, No. 5

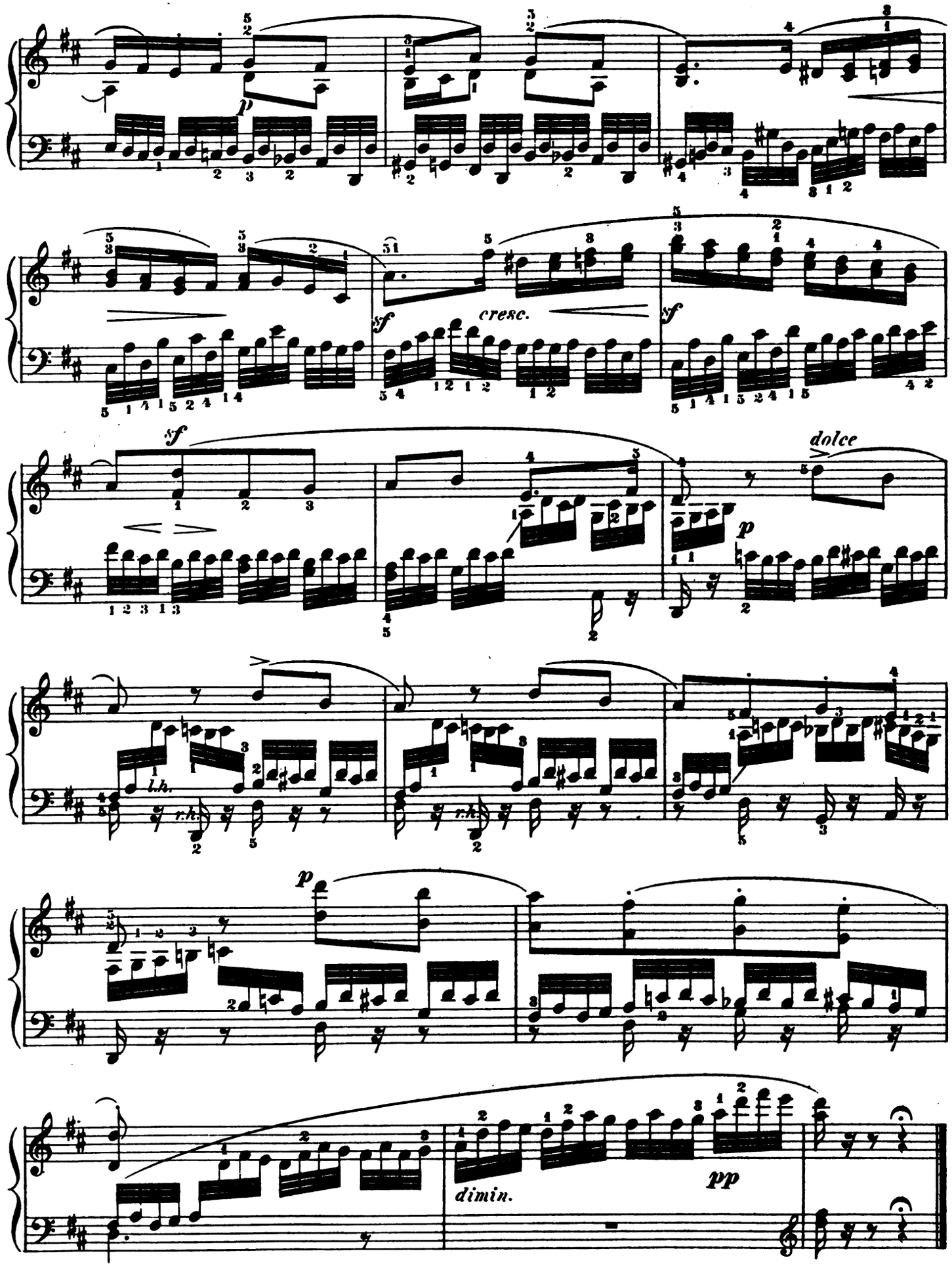
11.
Composed in 1833.






*Copyright, 1915, by G. Schirmer, Inc.*


cresc.
cresc.
mf
cresc.
f
sf
f
sf
cresc.
f
dimin.
p
sf

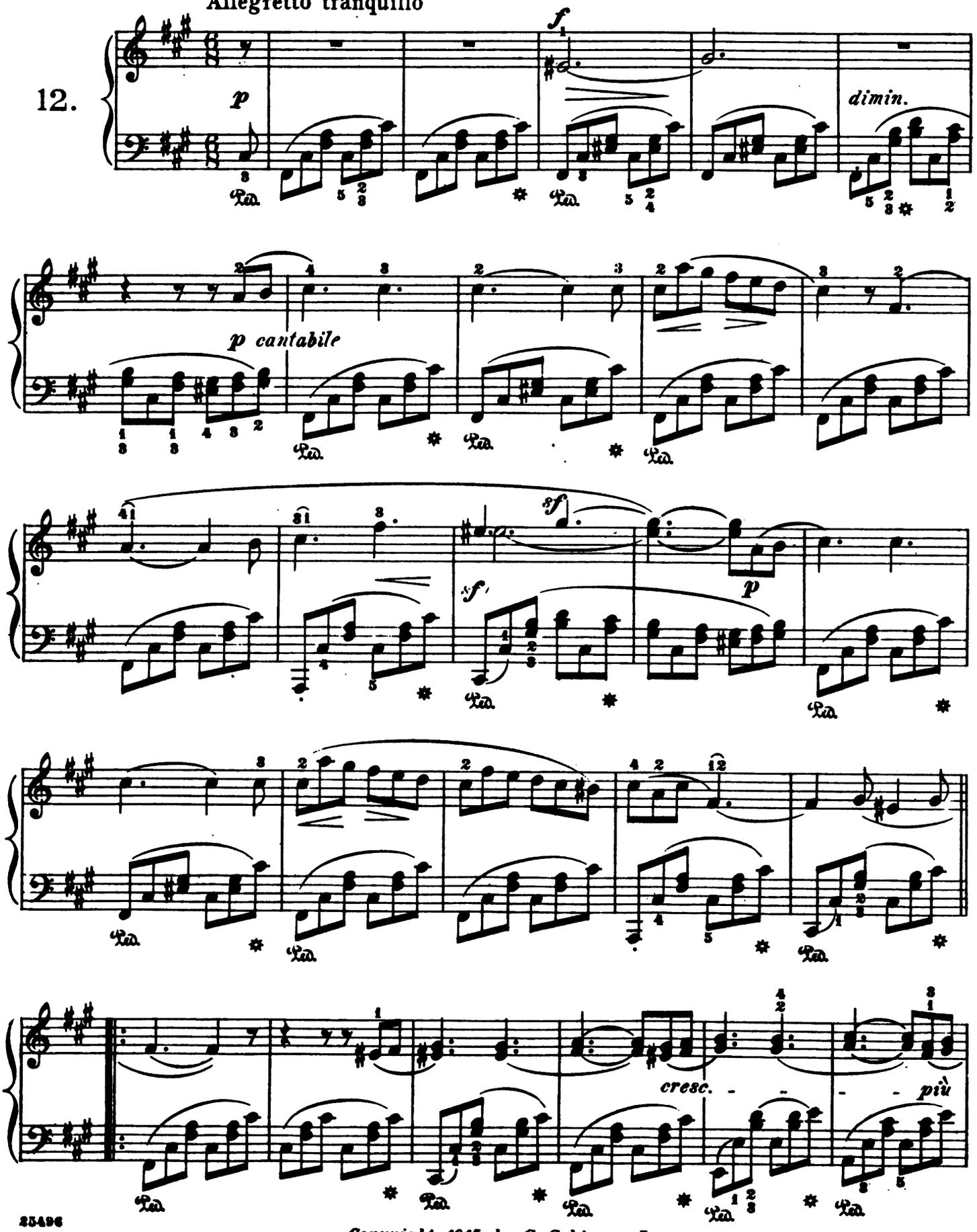

p
sf
cresc.
sf
sf
dolce
p
l.h.
r.h.
p
dimin.
pp

# Venetian Boat-Song No. 2

Felix Mendelssohn, Op. 30, No. 6

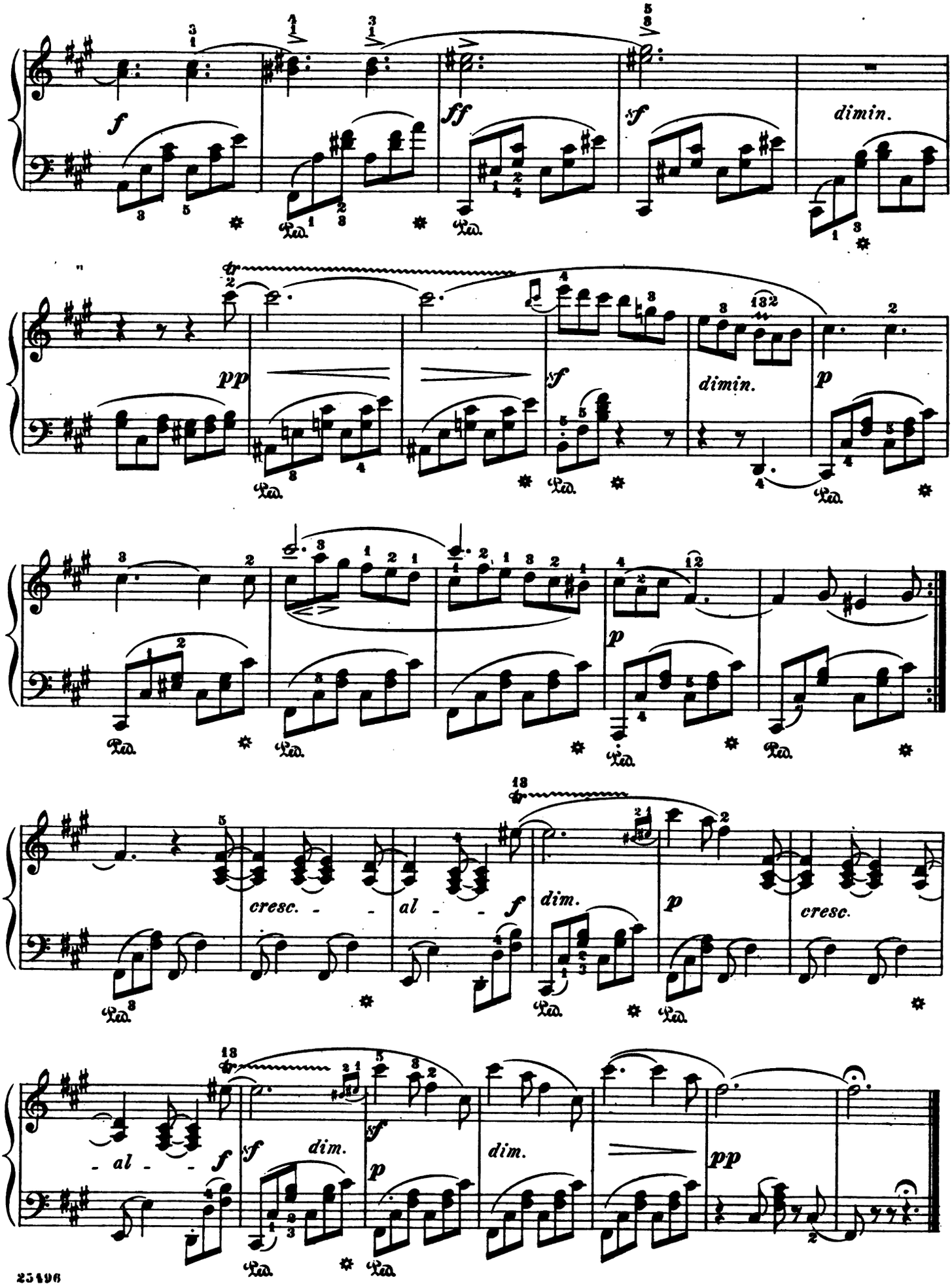
Allegretto tranquillo

12.






Copyright, 1915, by G. Schirmer, Inc.


f
ff
sf
dimin.
pp
sf
dimin.
p
p
cresc. - - al - - f
dim.
p
cresc.
- al - - f
sf
dim.
sf
p
dim.
pp

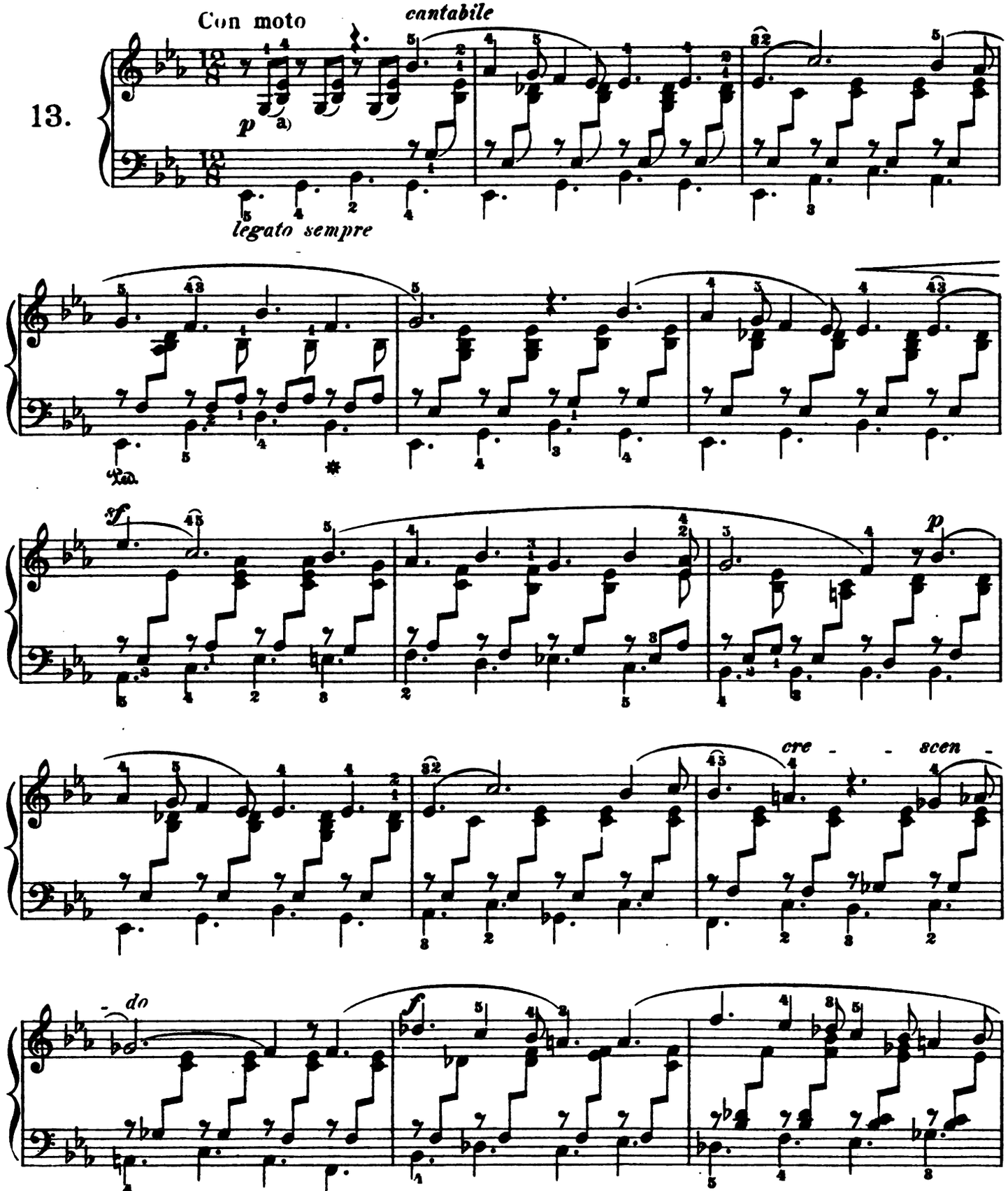
# Songs without Words

## Lieder ohne Worte

Book III (Nos. 13 to 18), Op. 38
First published in August, 1837

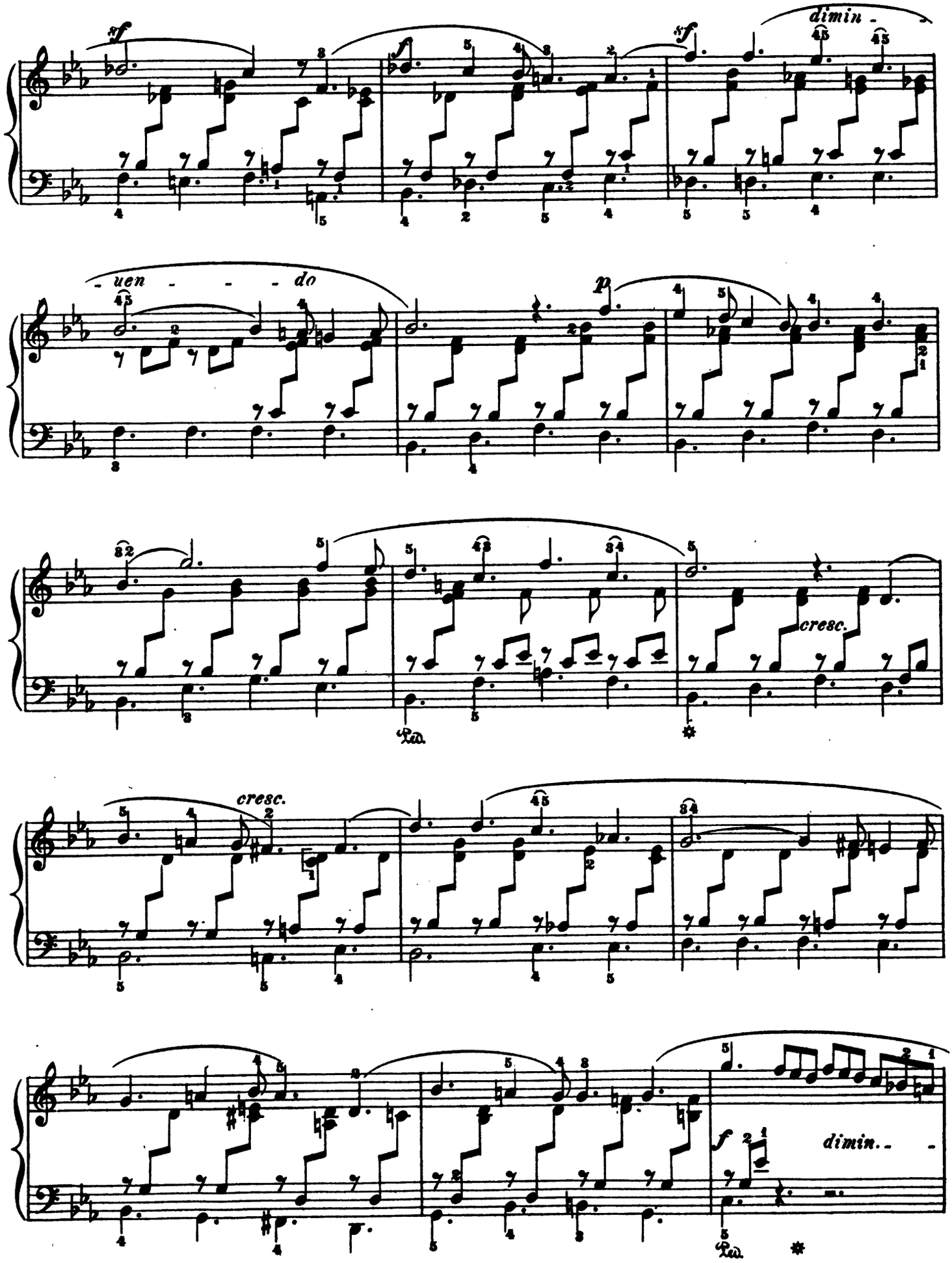
## The Evening Star

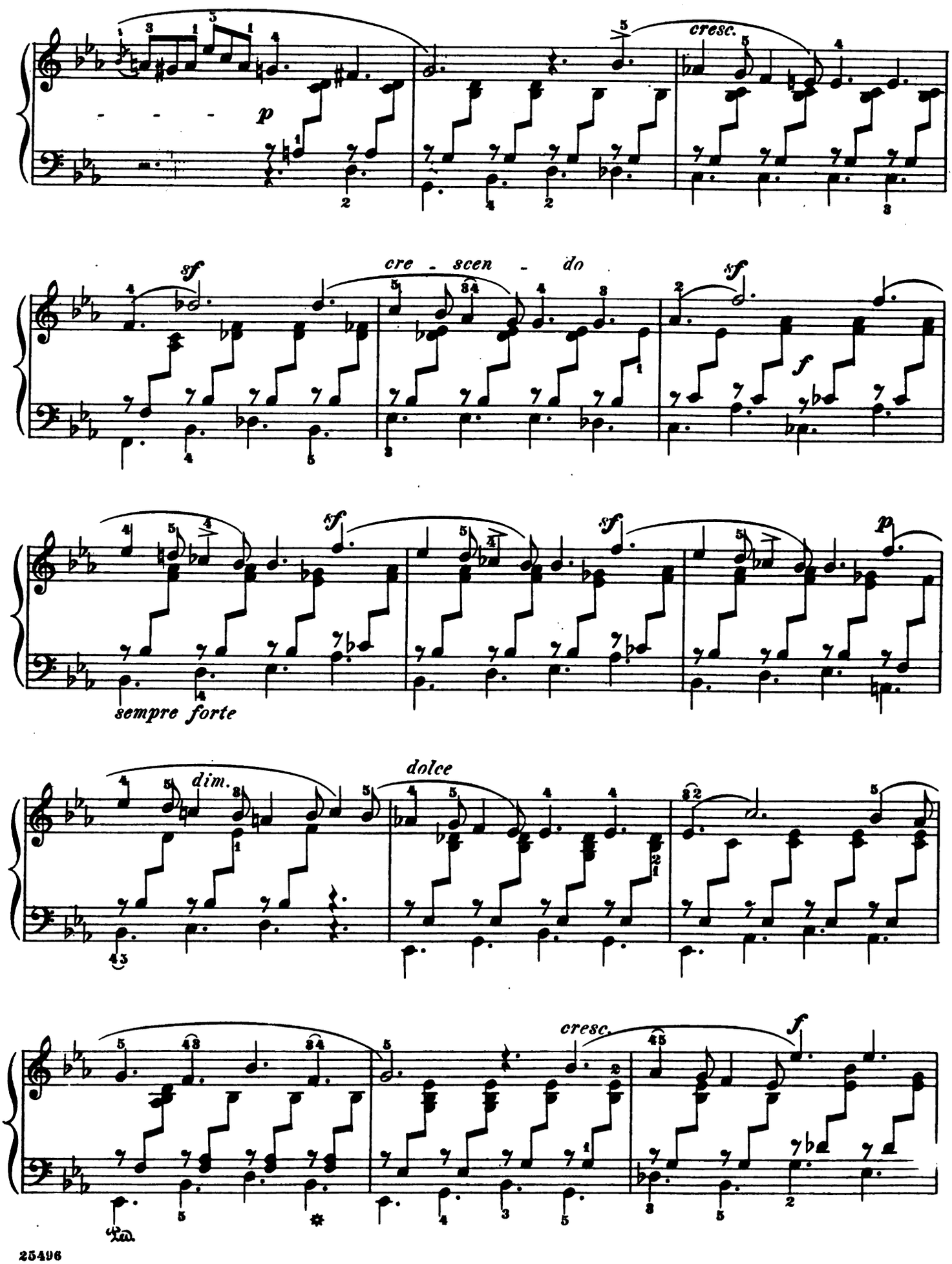
Op. 38, No. 1

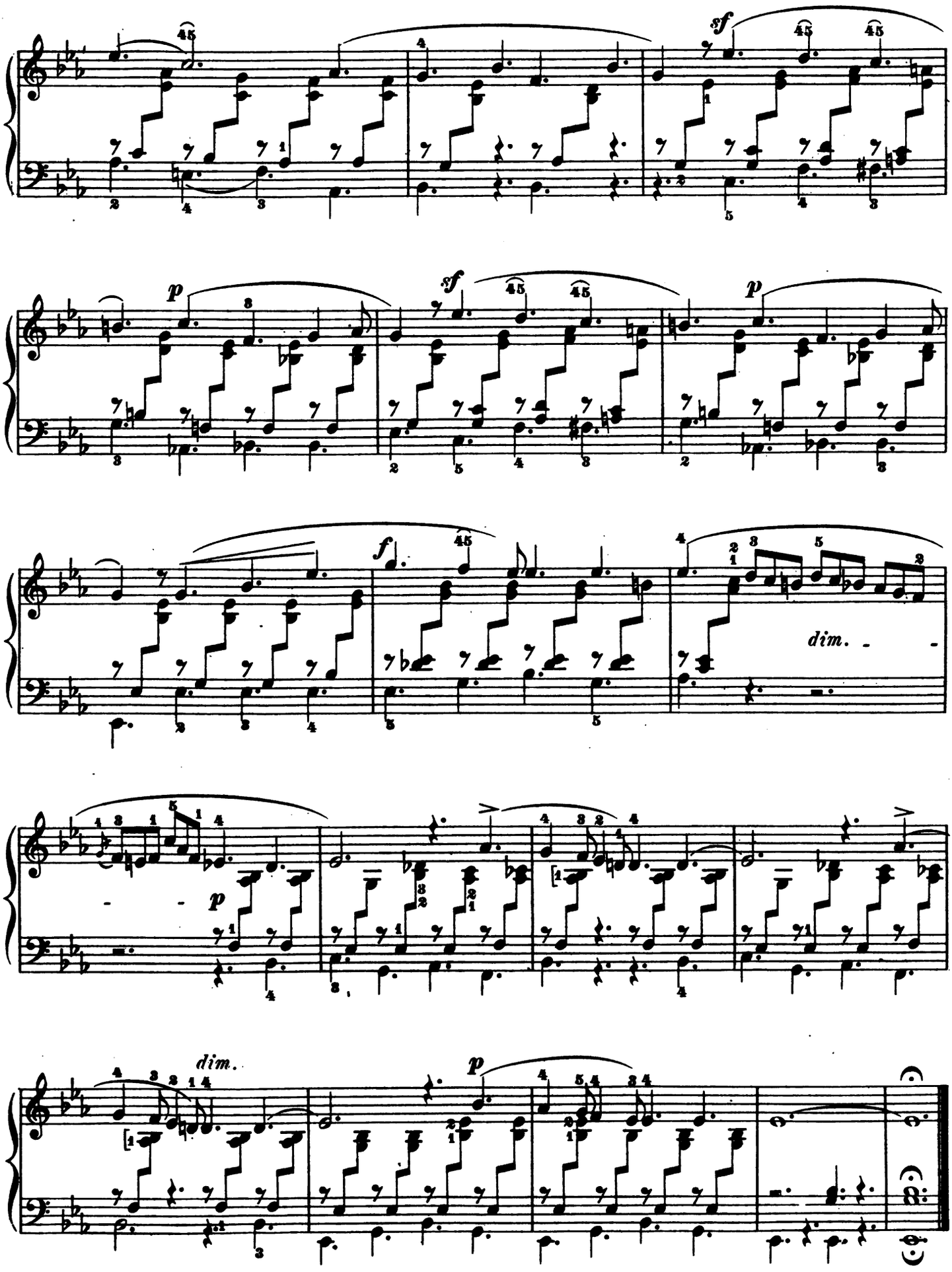



a) The slight curtailing of the third note of each triplet should be maintained also where this note accompanies a melody note, so that the latter may always outlast the former.

Copyright, 1915, by G. Schirmer, Inc.


sf
sf
sf
dimin -
- uen - - - do
p
cresc.
Ped.
cresc.
f
dimin..
Ped.


p
cresc.
sf
cre - scen - do
f
sempre forte
dim.
dolce
cresc.
f

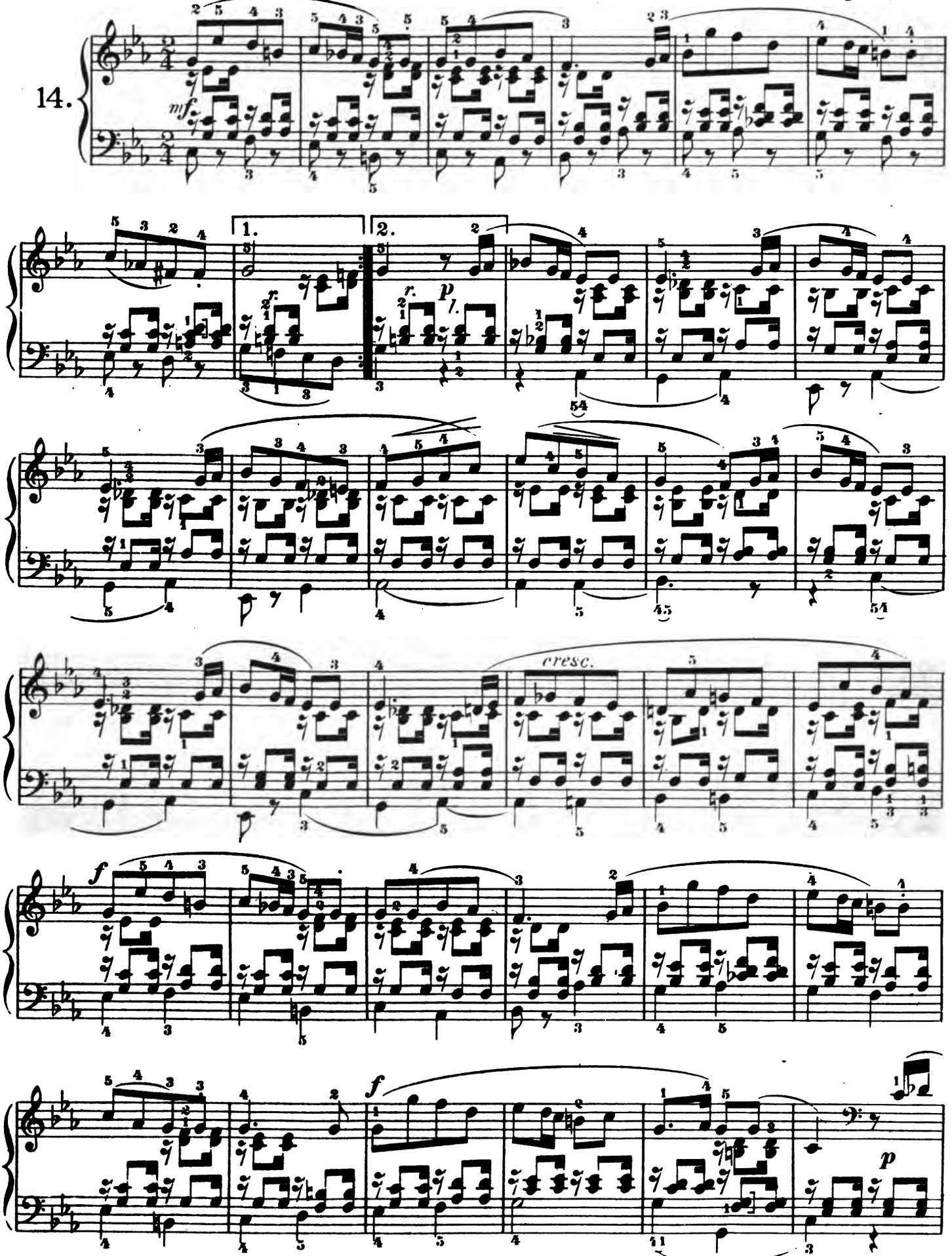

sf
p
sf
p
f
dim.
p
dim.
p

# Lost Happiness

Allegro non troppo

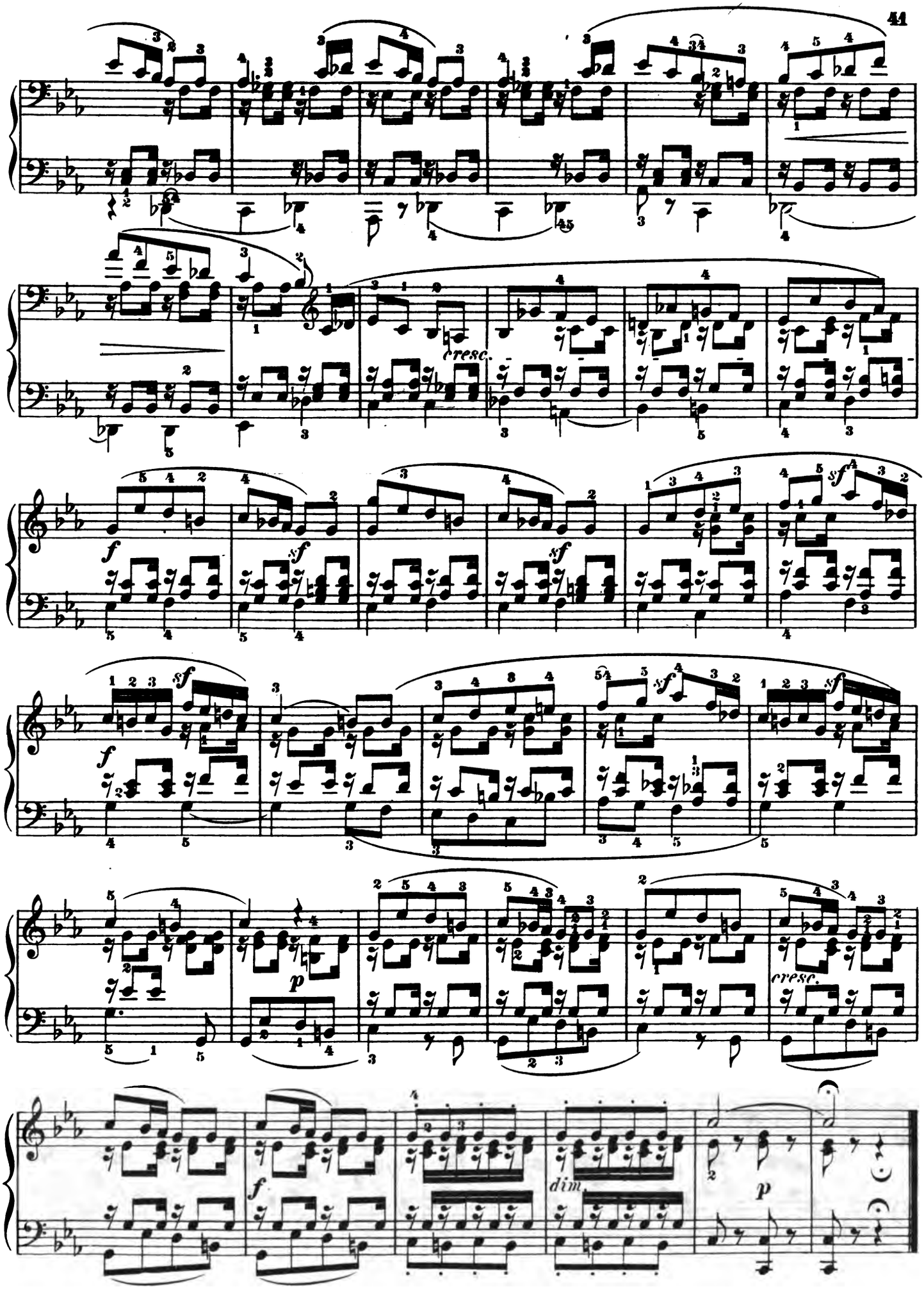
Op. 38, No. 2

14.





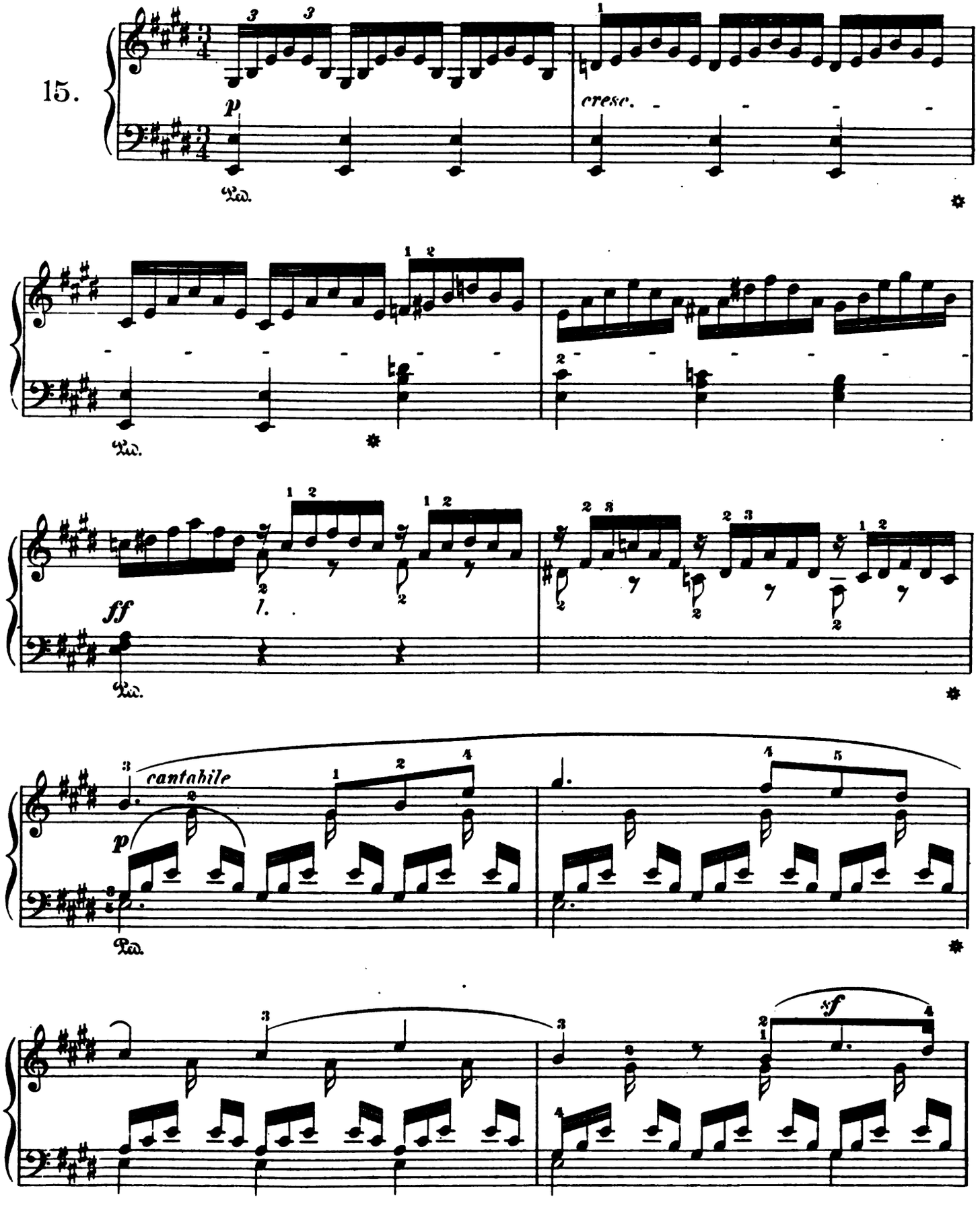

Copyright, 1915, by G. Schirmer, Inc.


cresc.
f
sf
p
cresc.
f
dim.
p

# The Poet's Harp

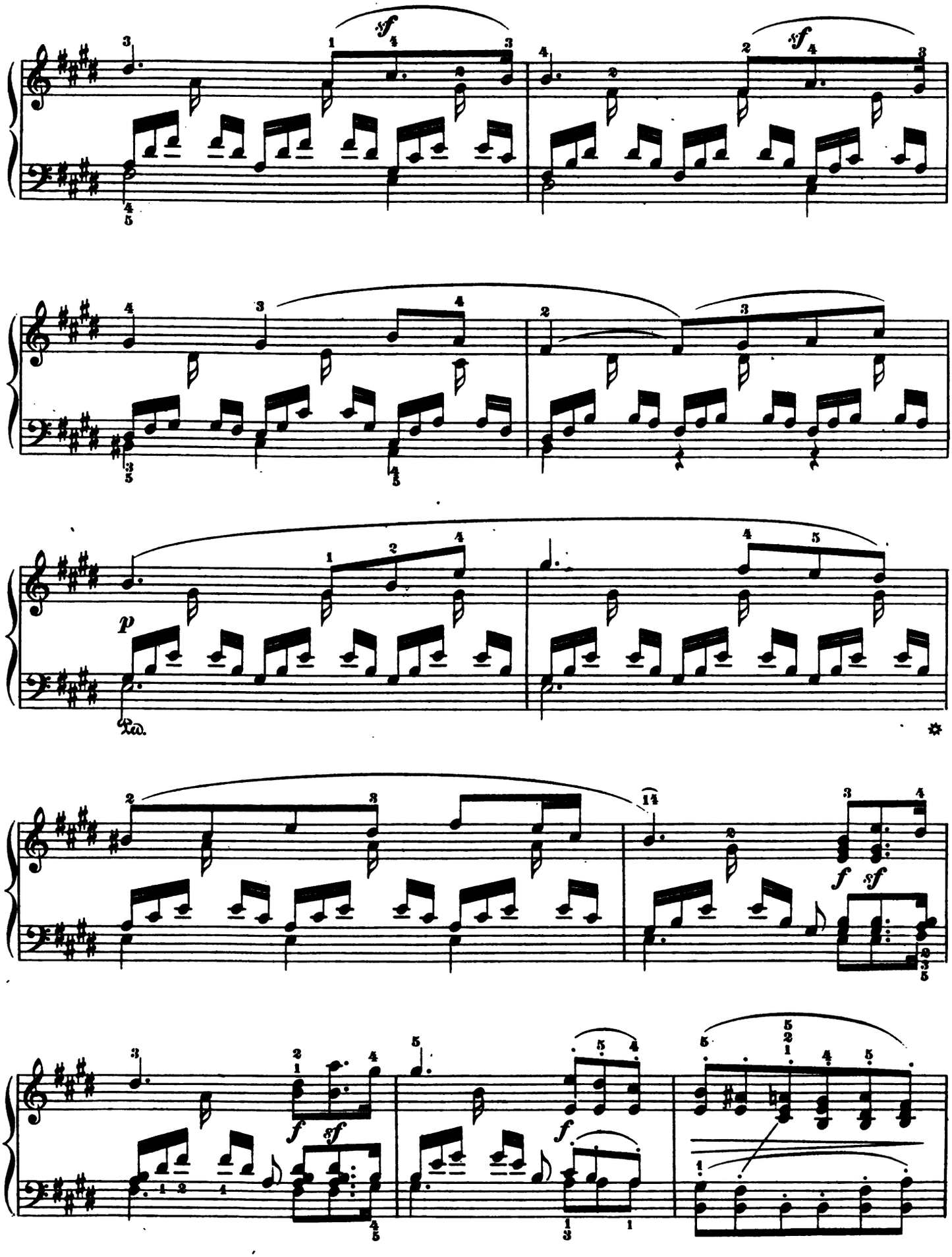
Presto e molto vivace

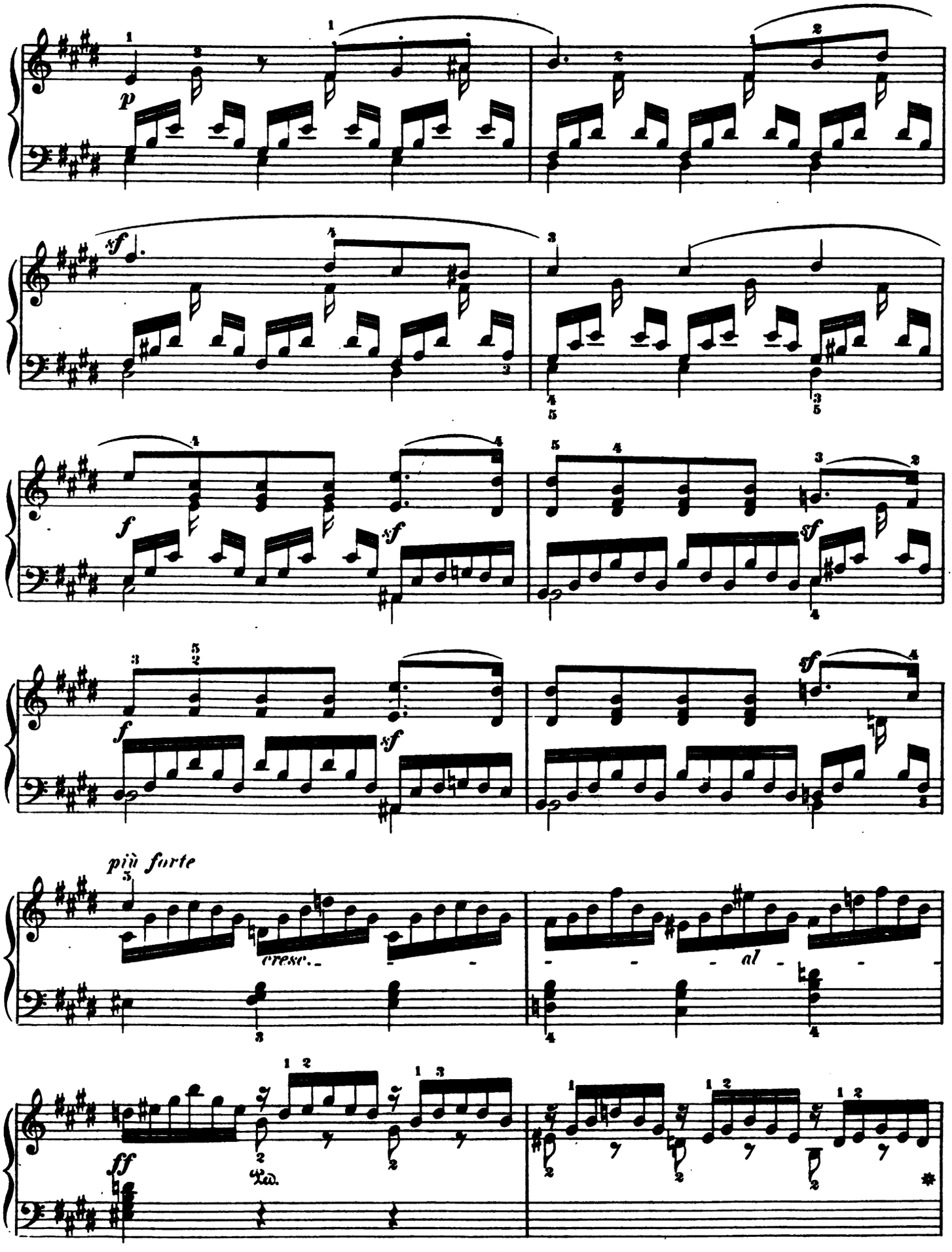
Op. 38, No. 3

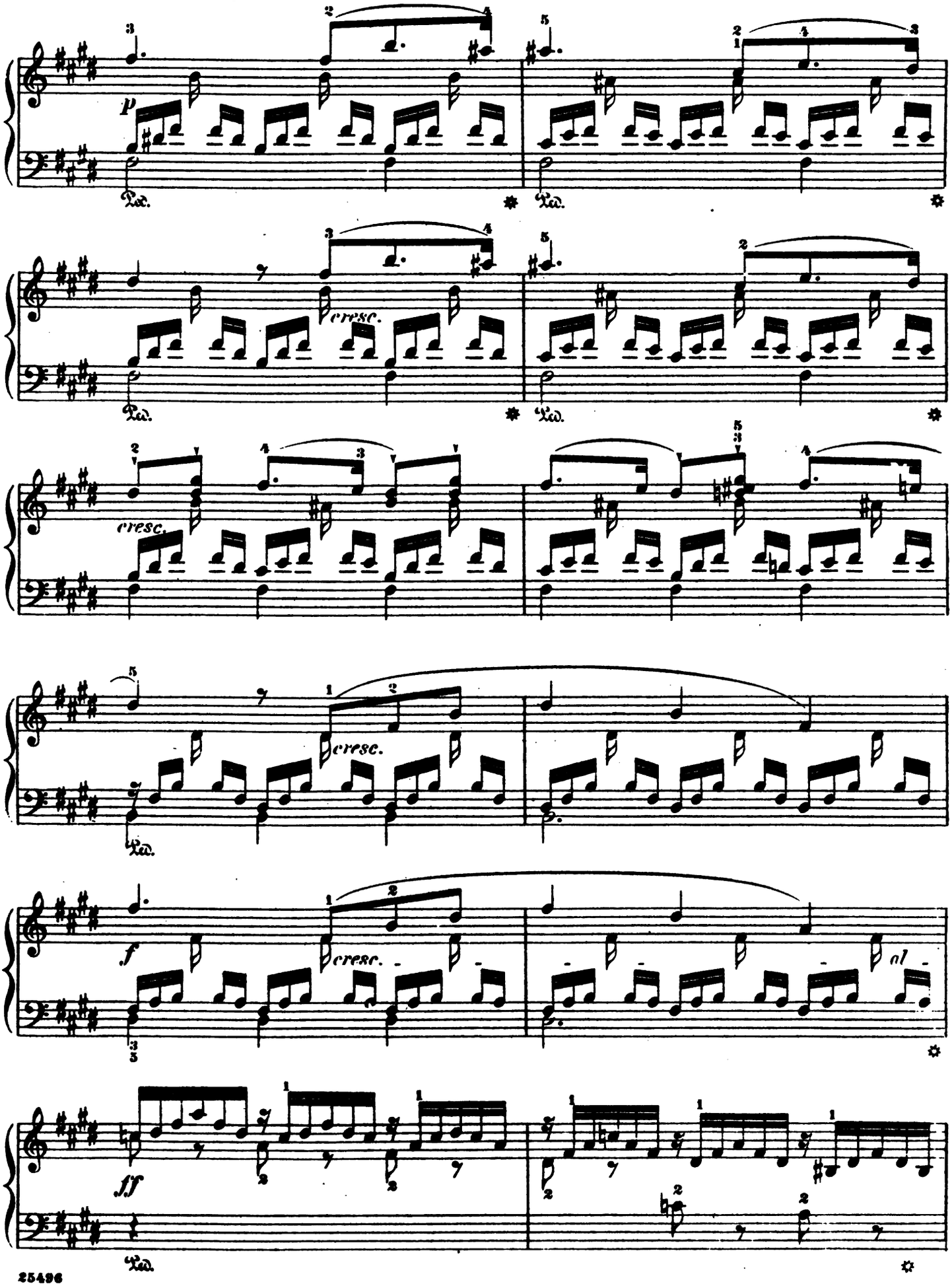


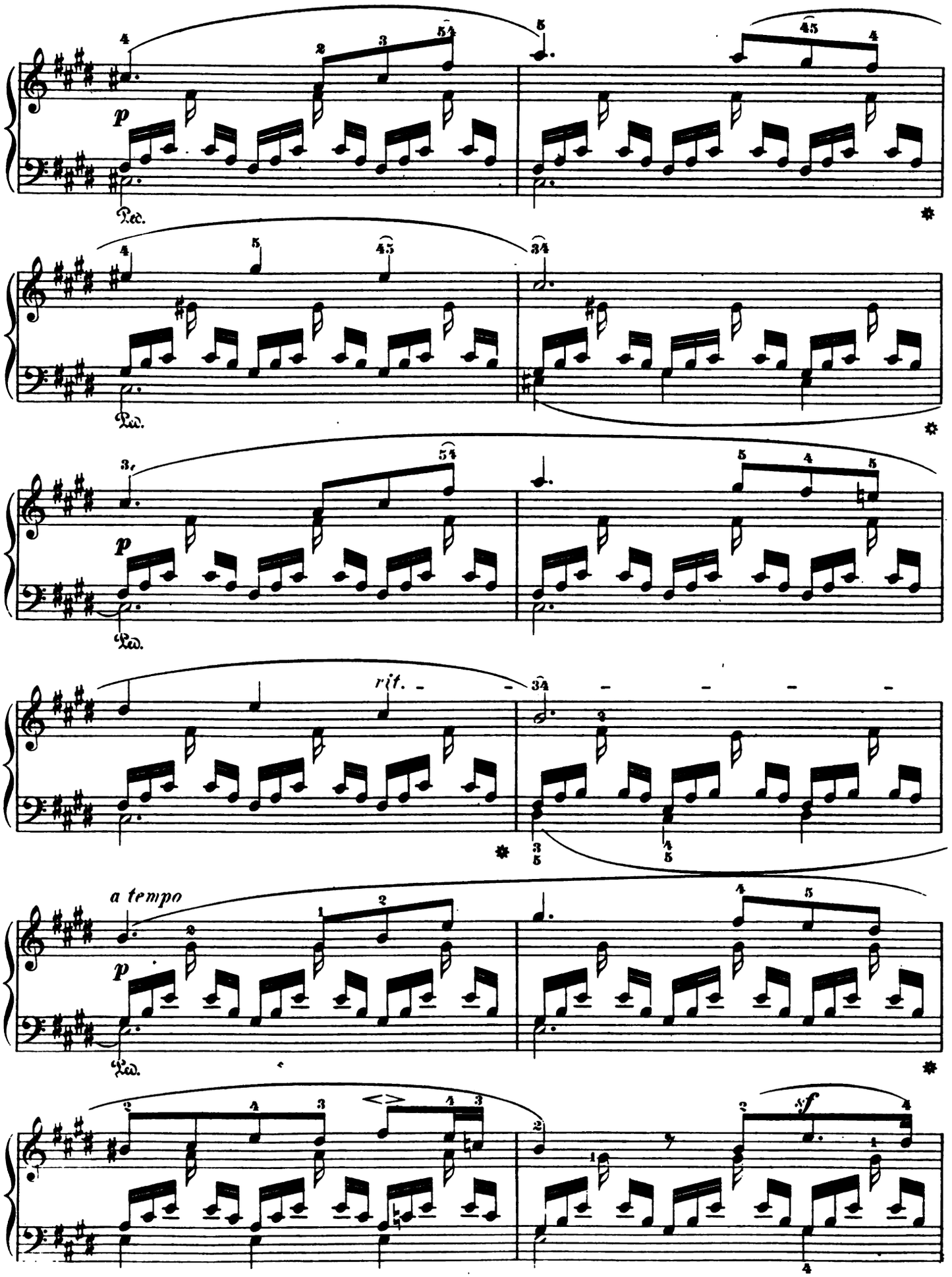


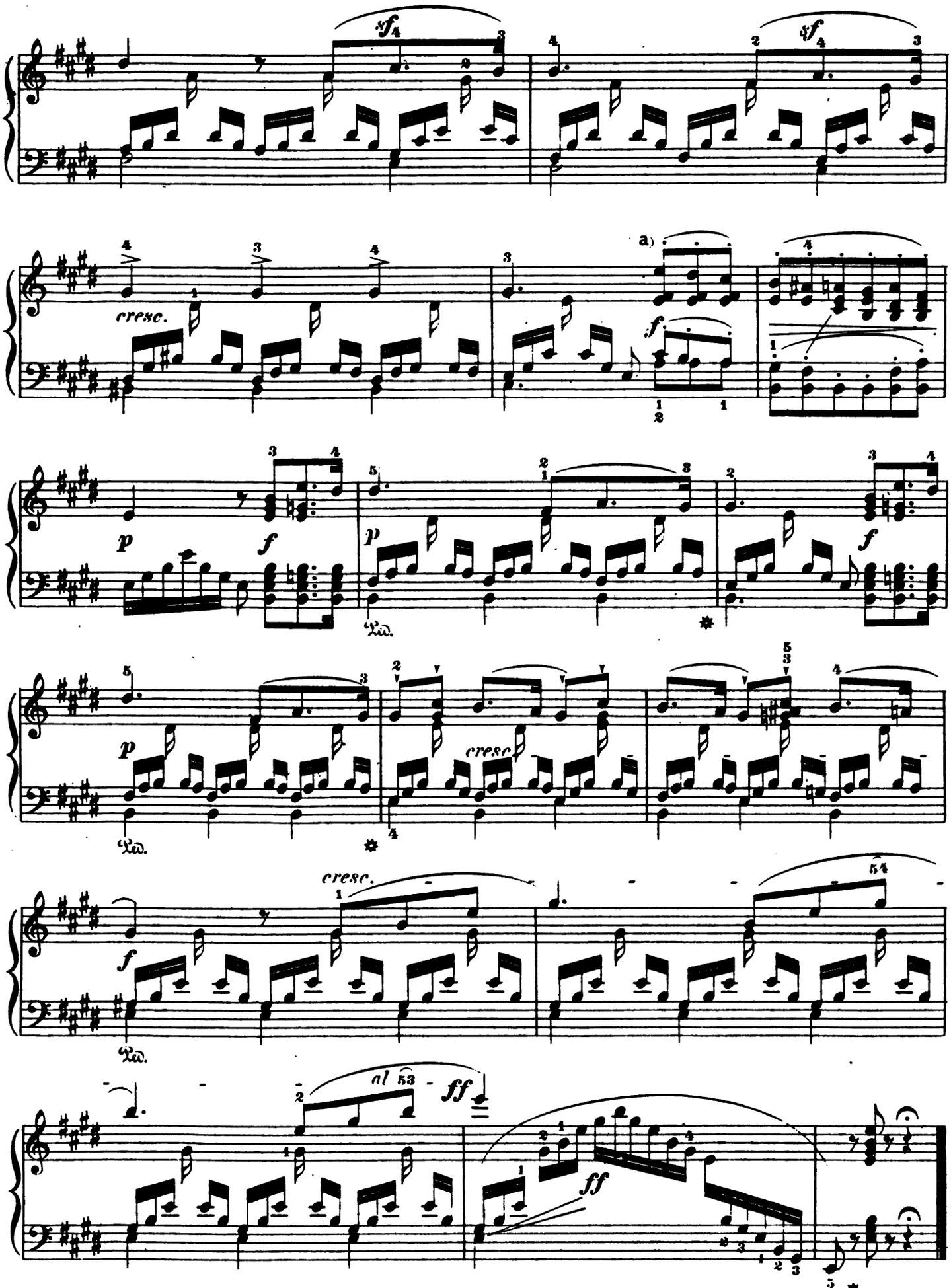

Copyright, 1915, by G. Schirmer, Inc.


sf
sf
p
Ped.
f
sf
f
sf
f
f


p
sf
f
sf
f
sf
sf
più forte
cresc.
al
ff
Ped.


p
cresc.
cresc.
cresc.
cresc.
f
al
ff

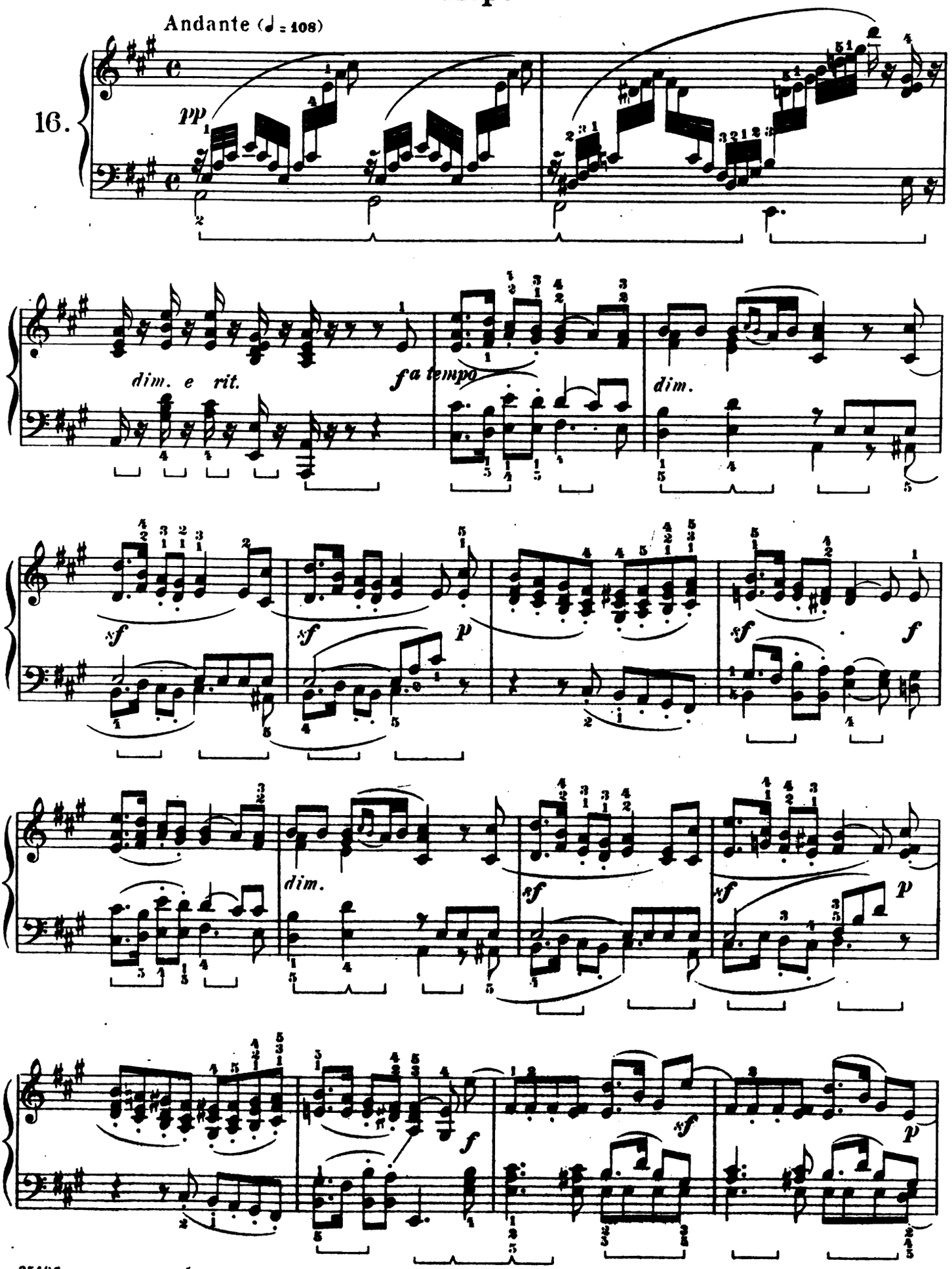

p
Ped.
rit.
a tempo
p
Ped.
sf




a) Small hands may play the lower E of the right hand with the left and change the fingering accordingly in these three chords

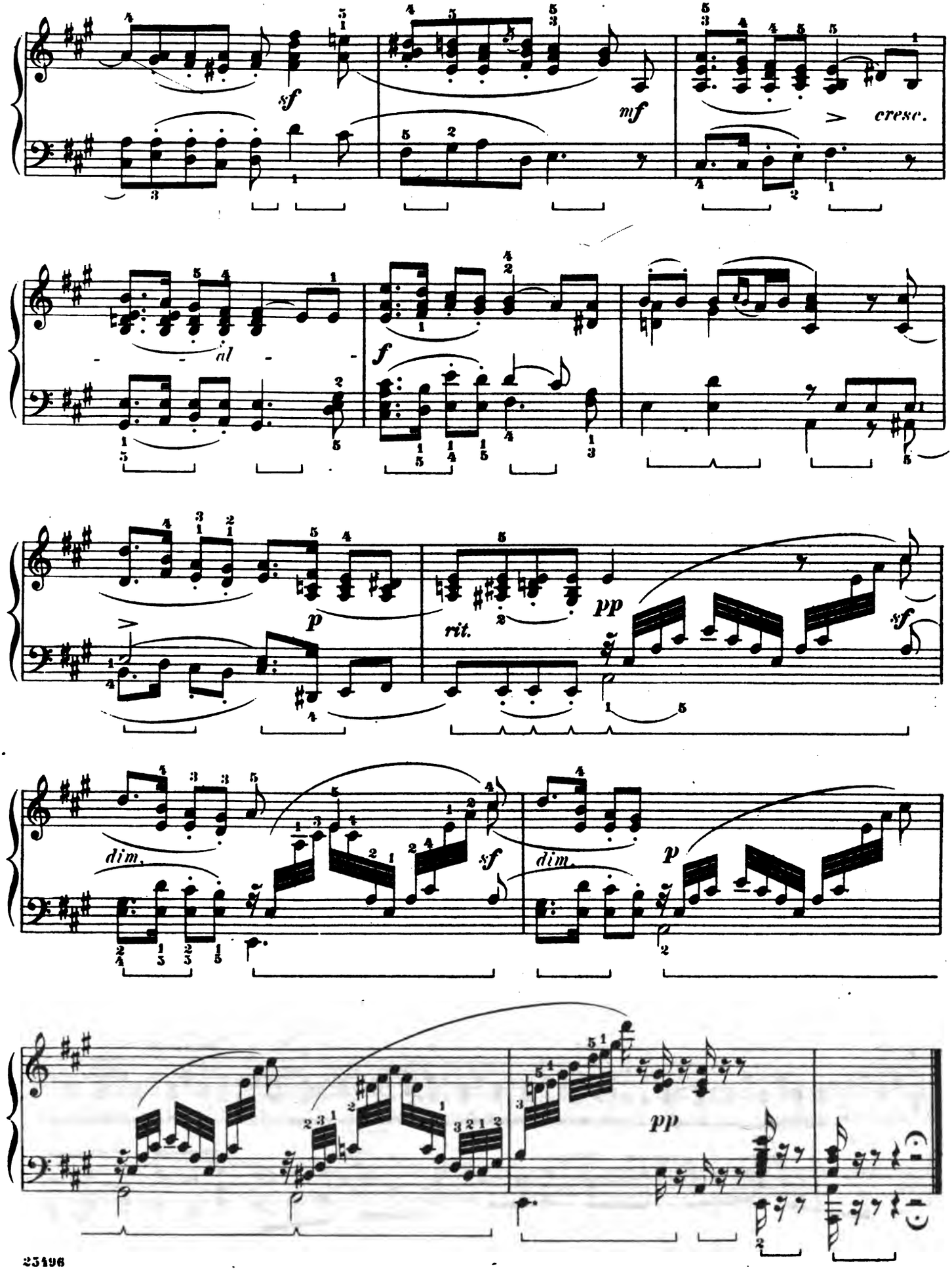
# Hope

Op. 38, No. 4






Copyright, 1915, by G. Schirmer, Inc.

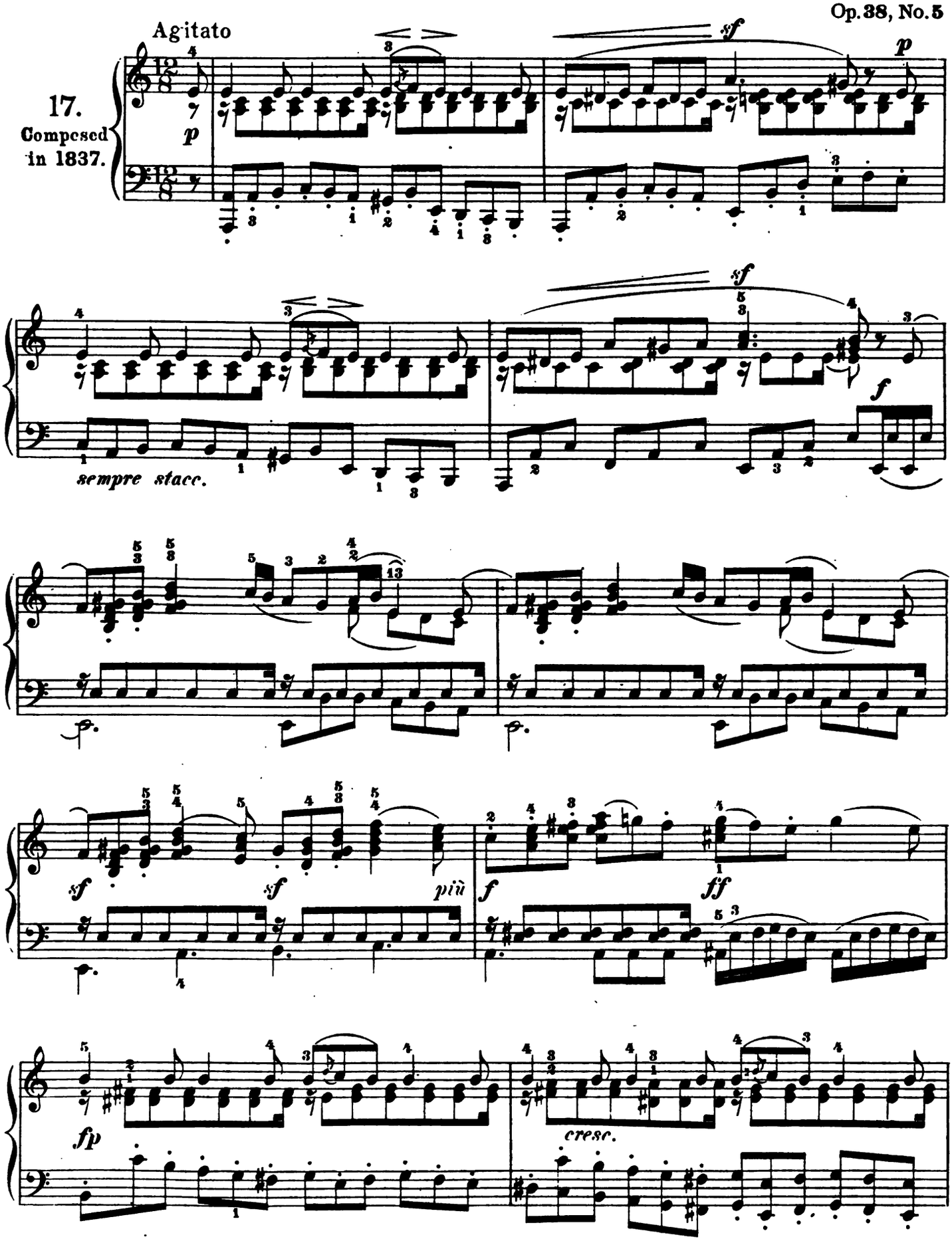

sf
mf
cresc.
al
f
p
rit.
pp
sf
dim.
sf
dim.
p
pp

# Passion

Op. 38, No. 5

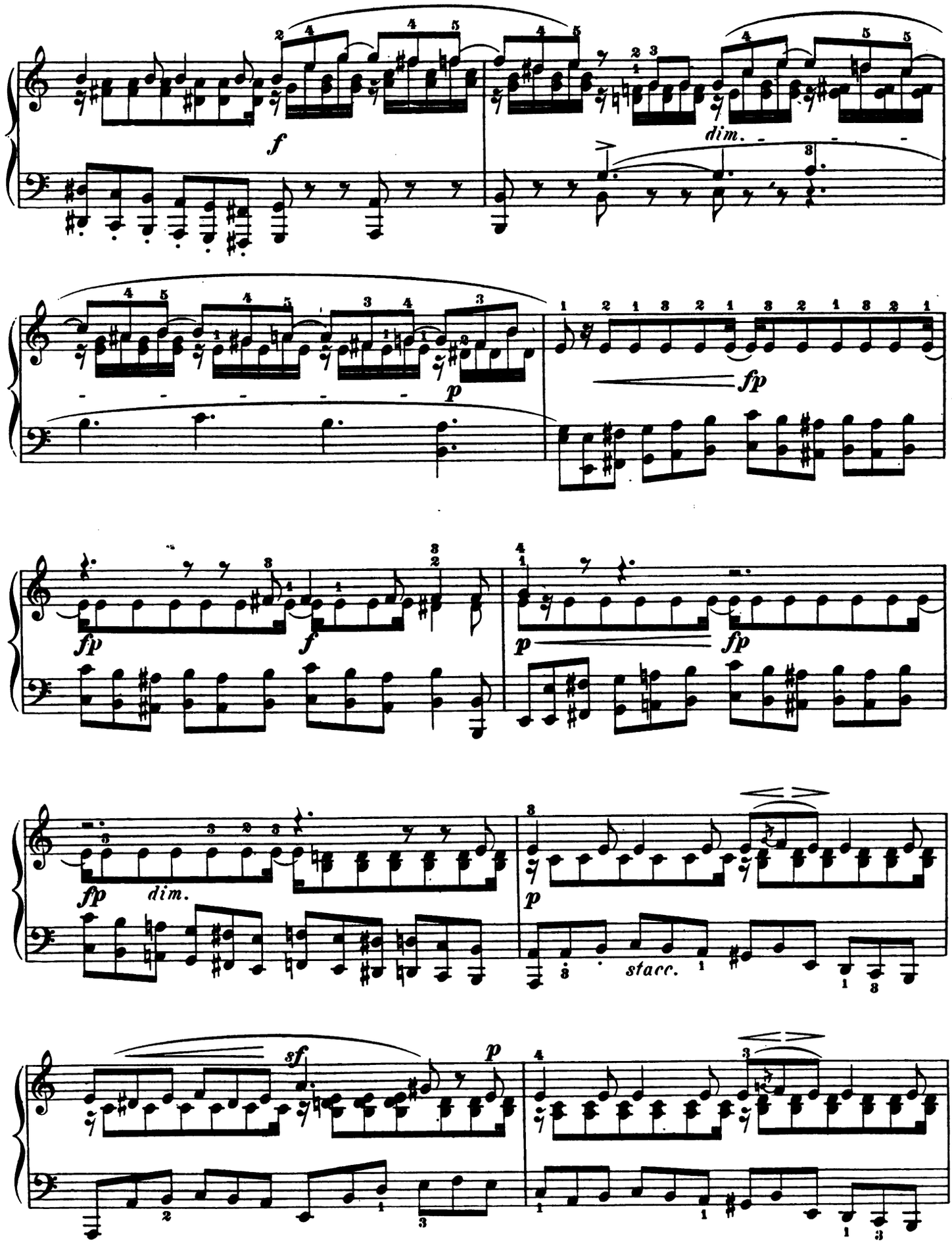
17.
Composed in 1837.

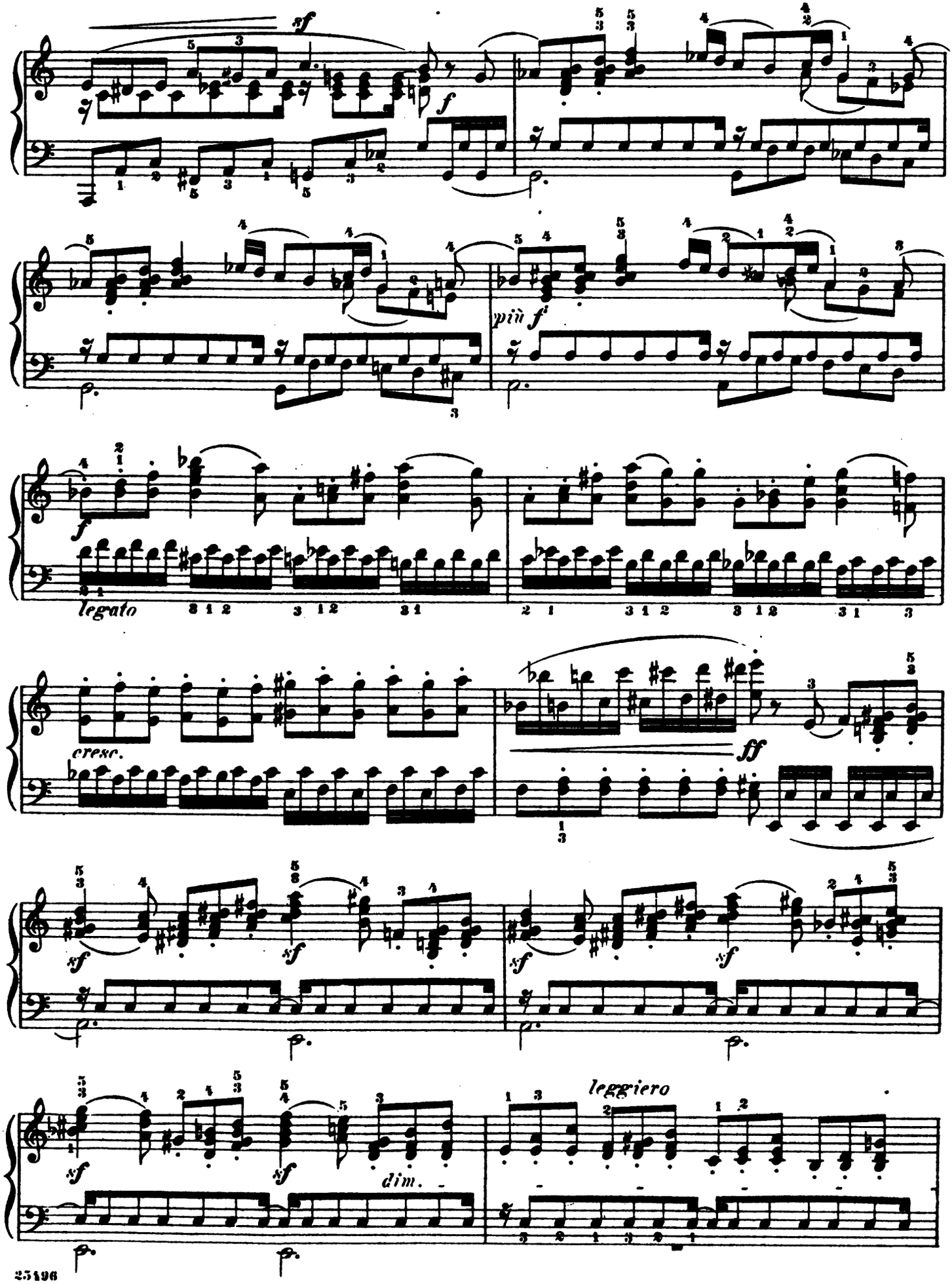
Agitato

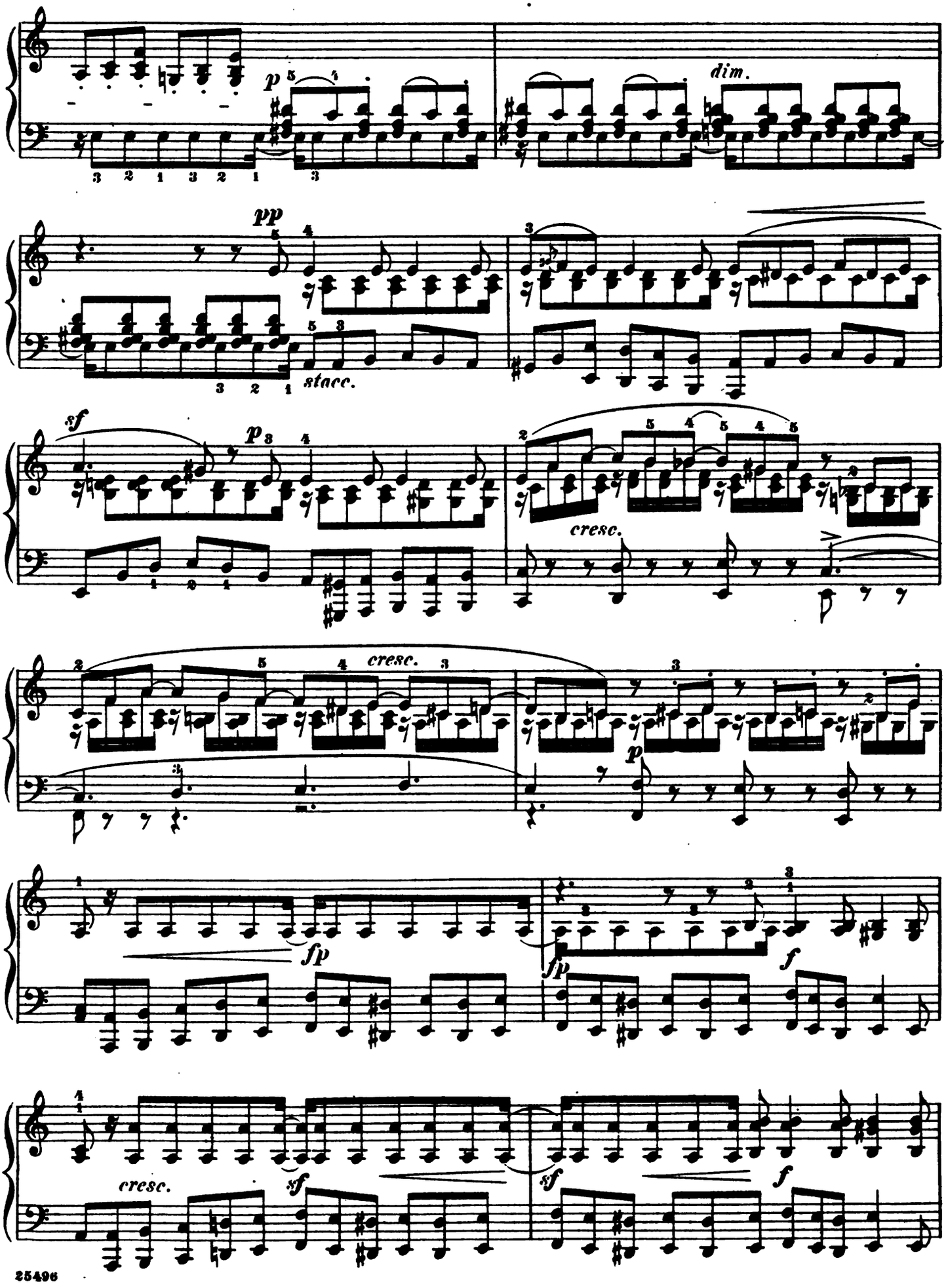


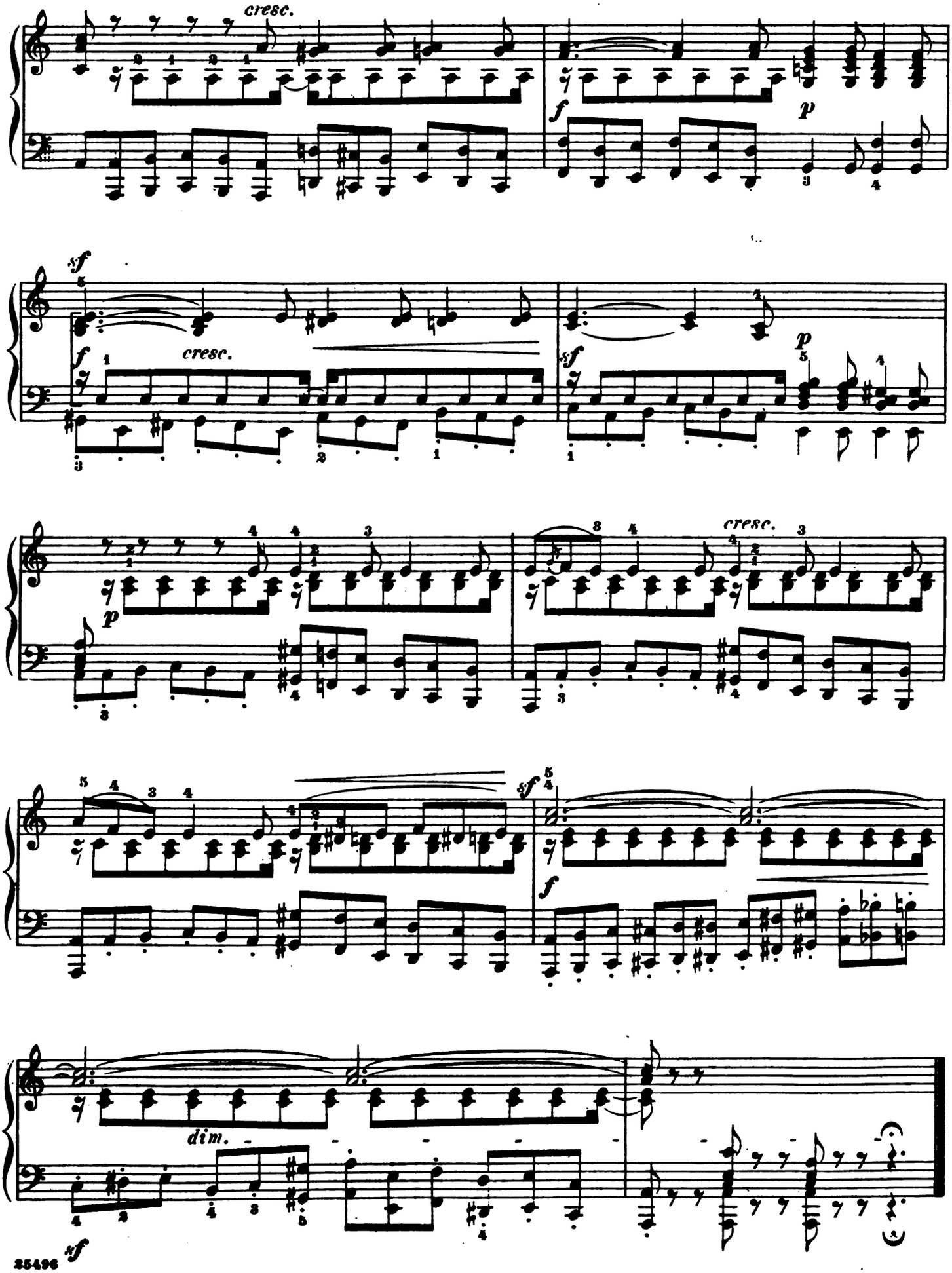



Copyright, 1915, by G. Schirmer, Inc.


f
dim.
p
fp
fp
f
p
fp
fp
dim.
p
stacc.
sf
p

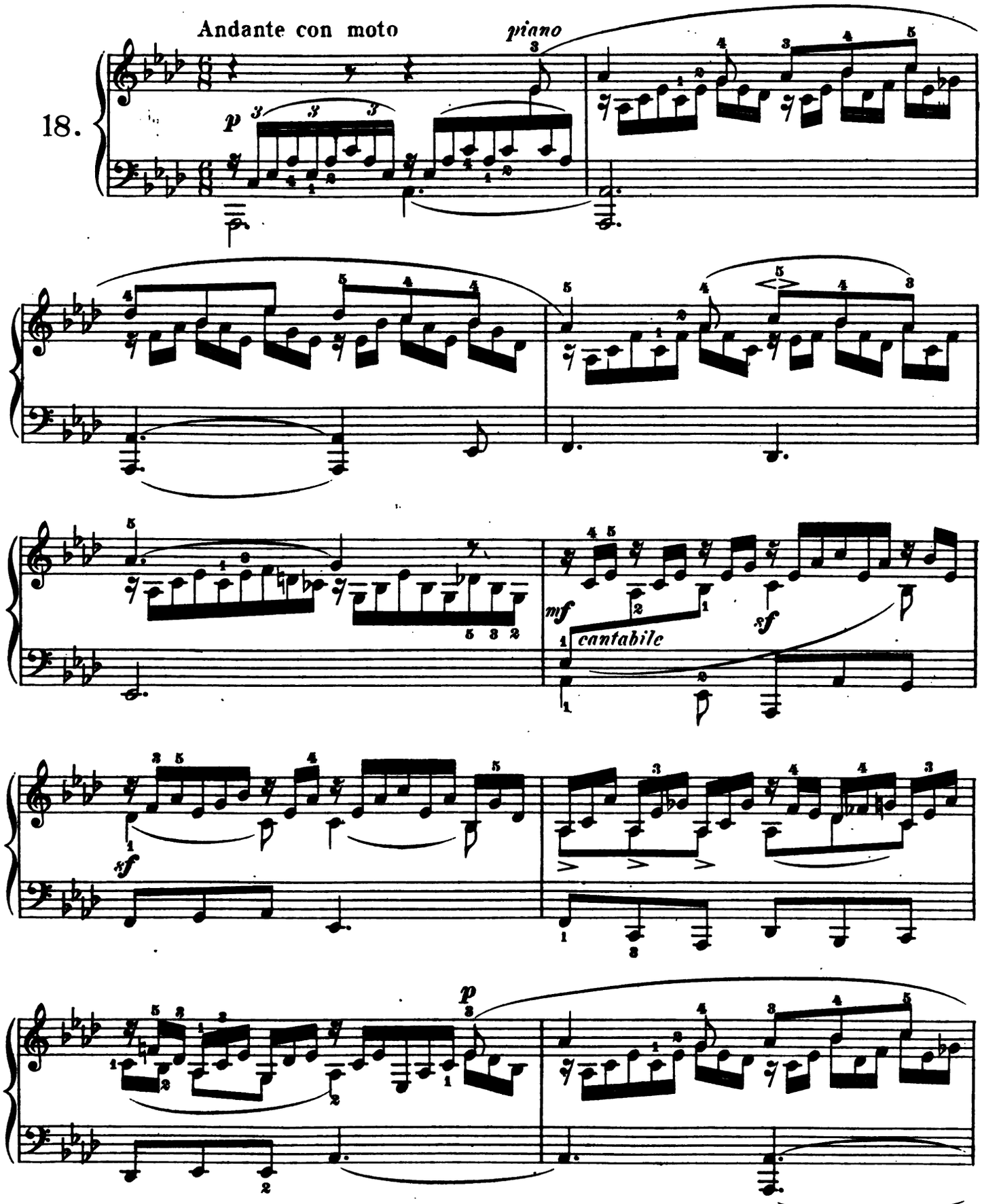

sf
f
più f
legato
cresc.
ff
sf
leggiero
dim.


p
dim.
pp
stacc.
sf
p
cresc.
cresc.
p
fp
f
fp
cresc.
sf
sf
f


cresc.
f
p
sf
f
cresc.
sf
p
p
cresc.
sf
f
dim.
sf

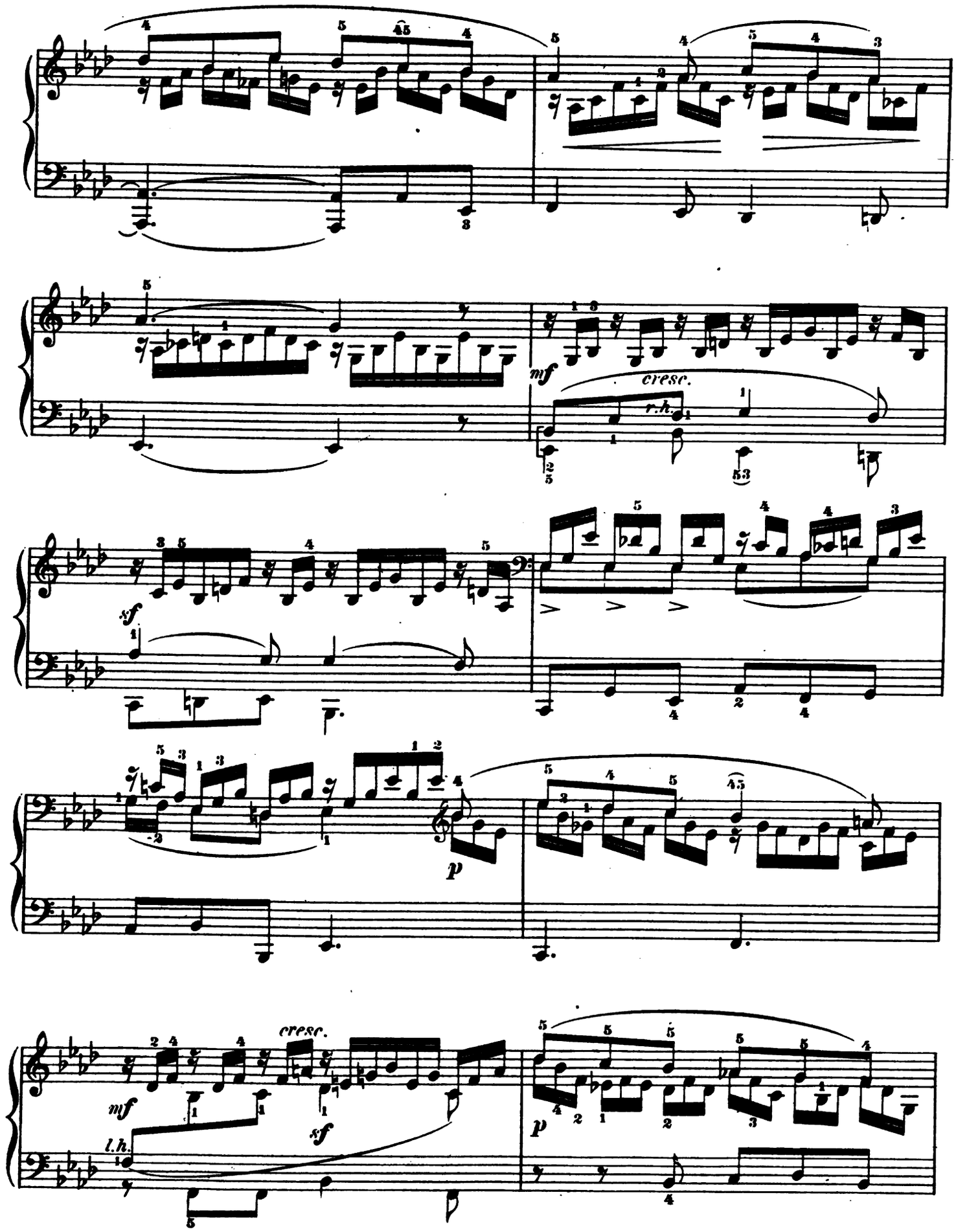
# Duet *)

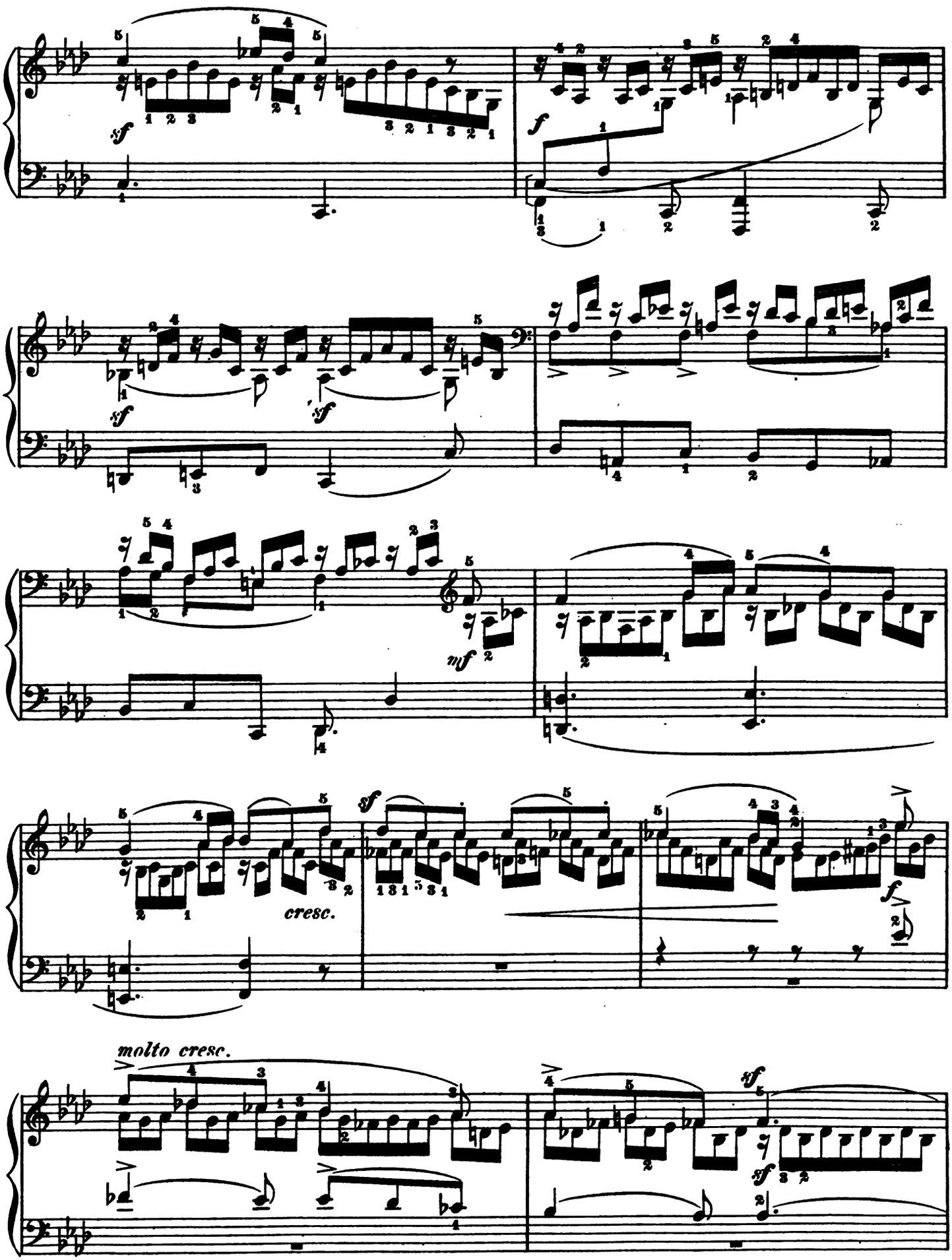
Felix Mendelssohn-Bartholdy
Op. 38, No. 6

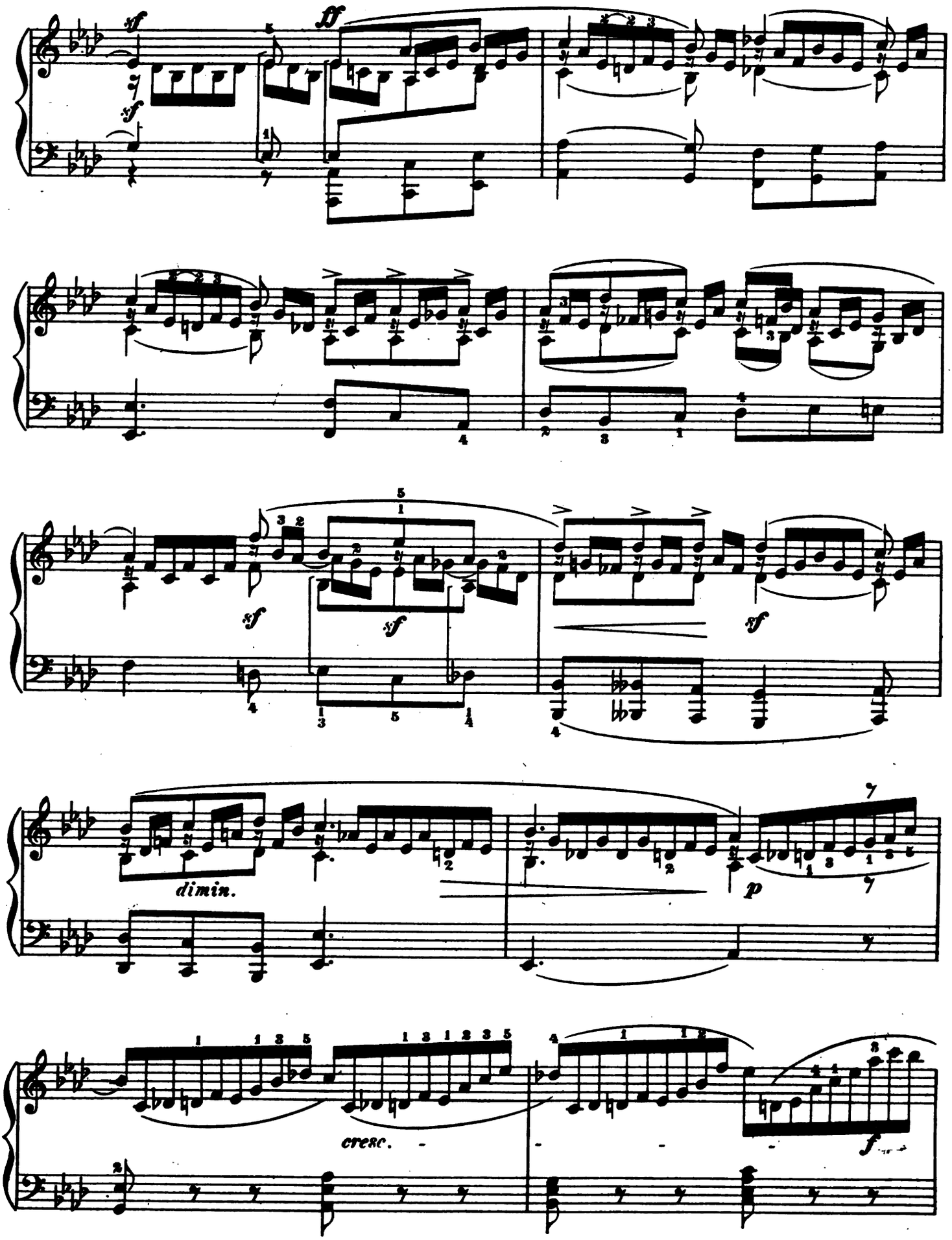


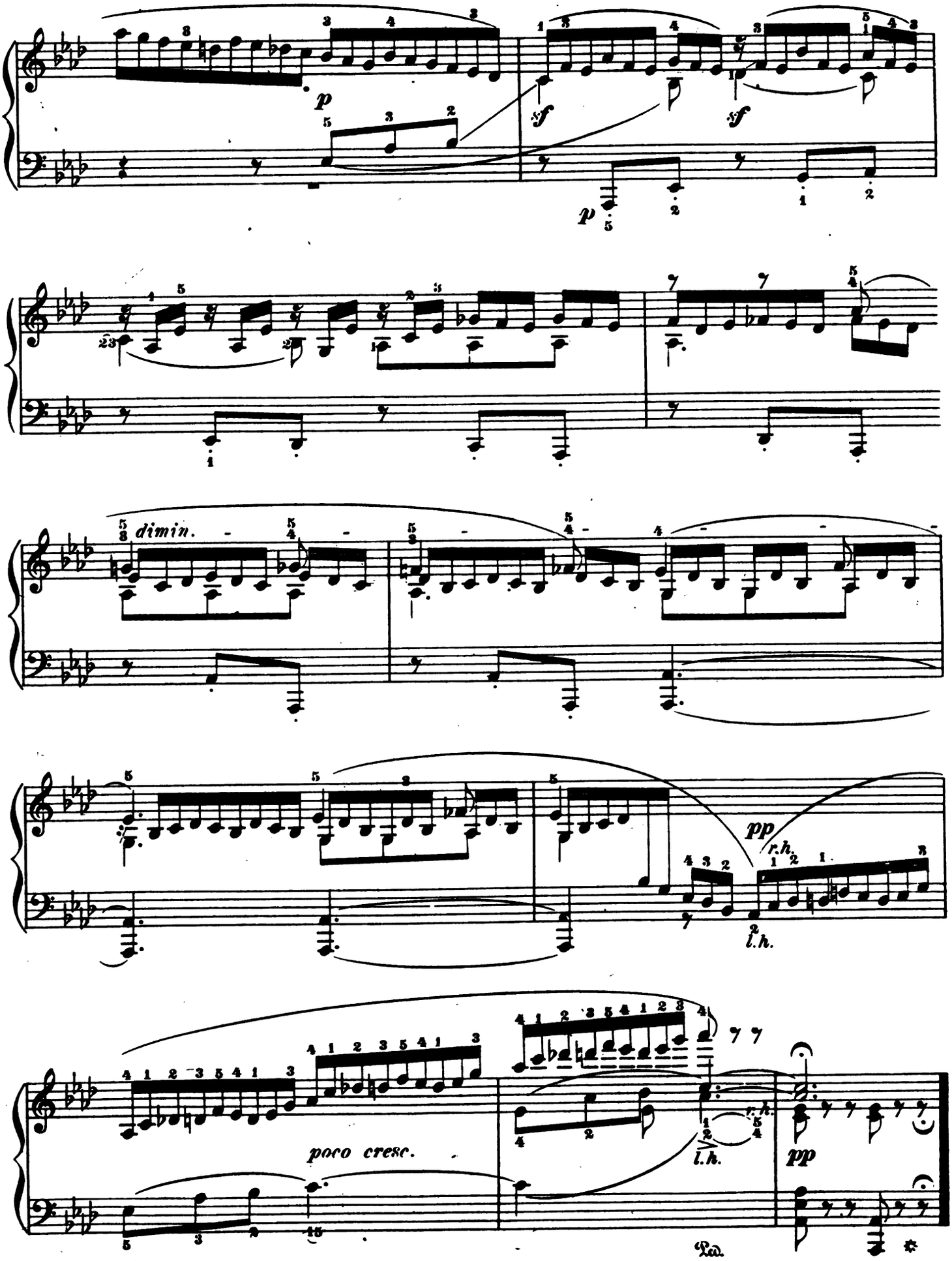

*) The two melody-parts must always be distinctly marked.

Copyright, 1915, by G. Schirmer, Inc.


mf
cresc.
r.h.
sf
p
cresc.
mf
sf
l.h.
p


sf
f
sf
sf
mf
cresc.
sf
f
molto cresc.
sf
sf


sf
ff
sf
sf
sf
sf
dimin.
p
cresc.
f


p
sf
sf
p
dimin.
pp
r.h.
l.h.
poco cresc.
l.h.
r.h.
pp
Ped.

# Songs without Words

## Lieder ohne Worte

Book IV (Nos. 19 to 24), Op. 53

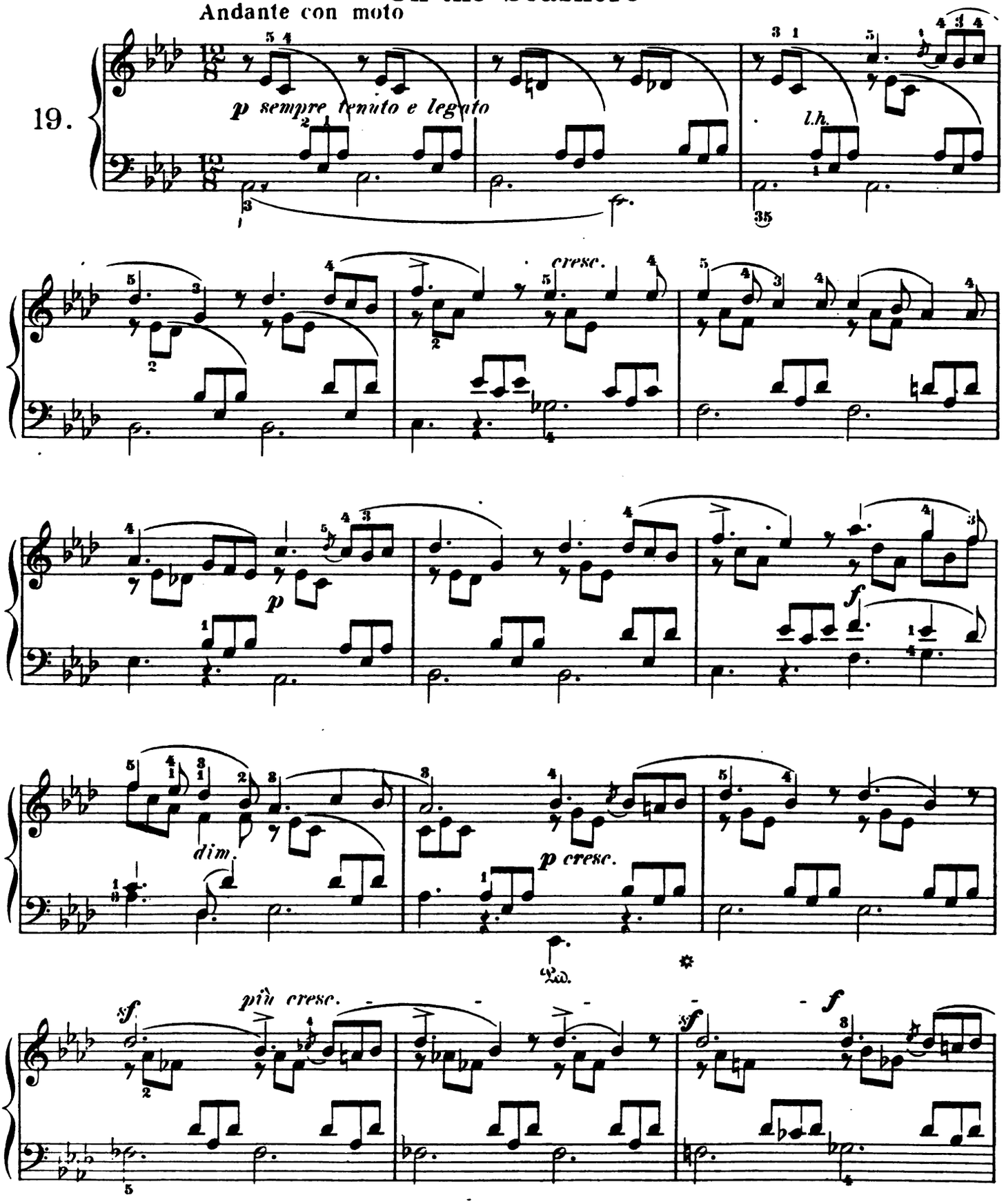
First published in May, 1841

## On the Seashore

Op. 53, No. 1

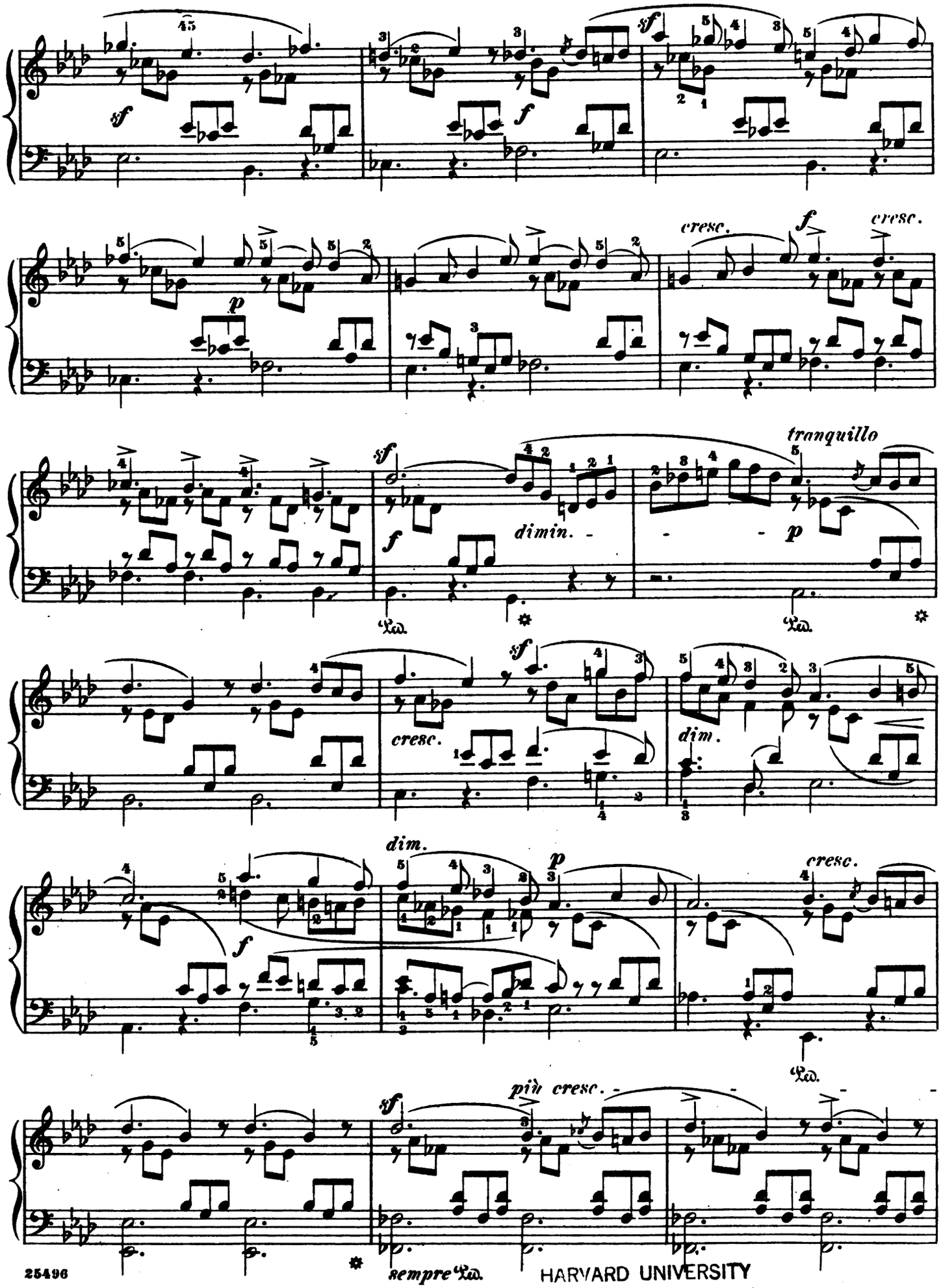
Andante con moto

19.



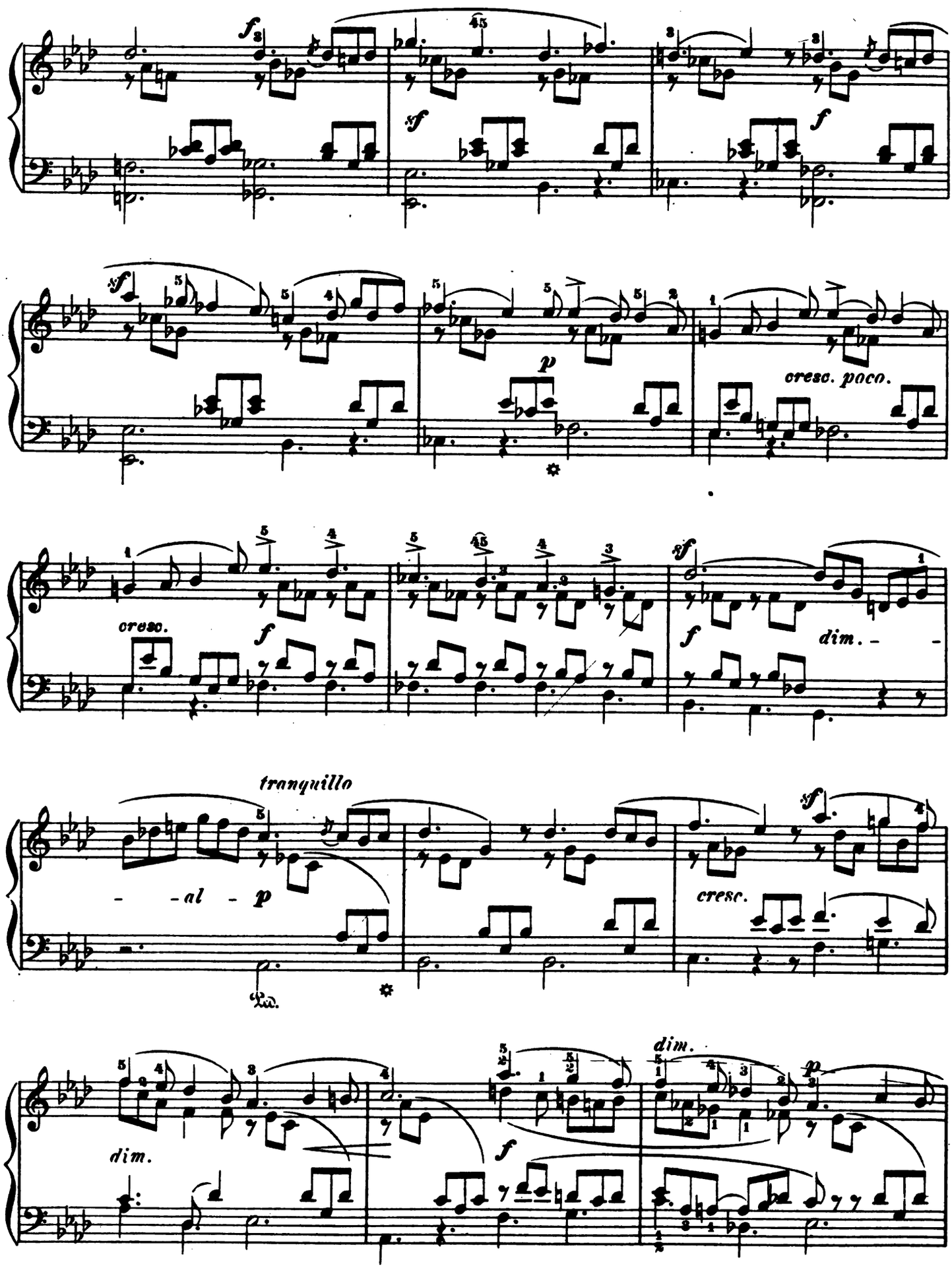


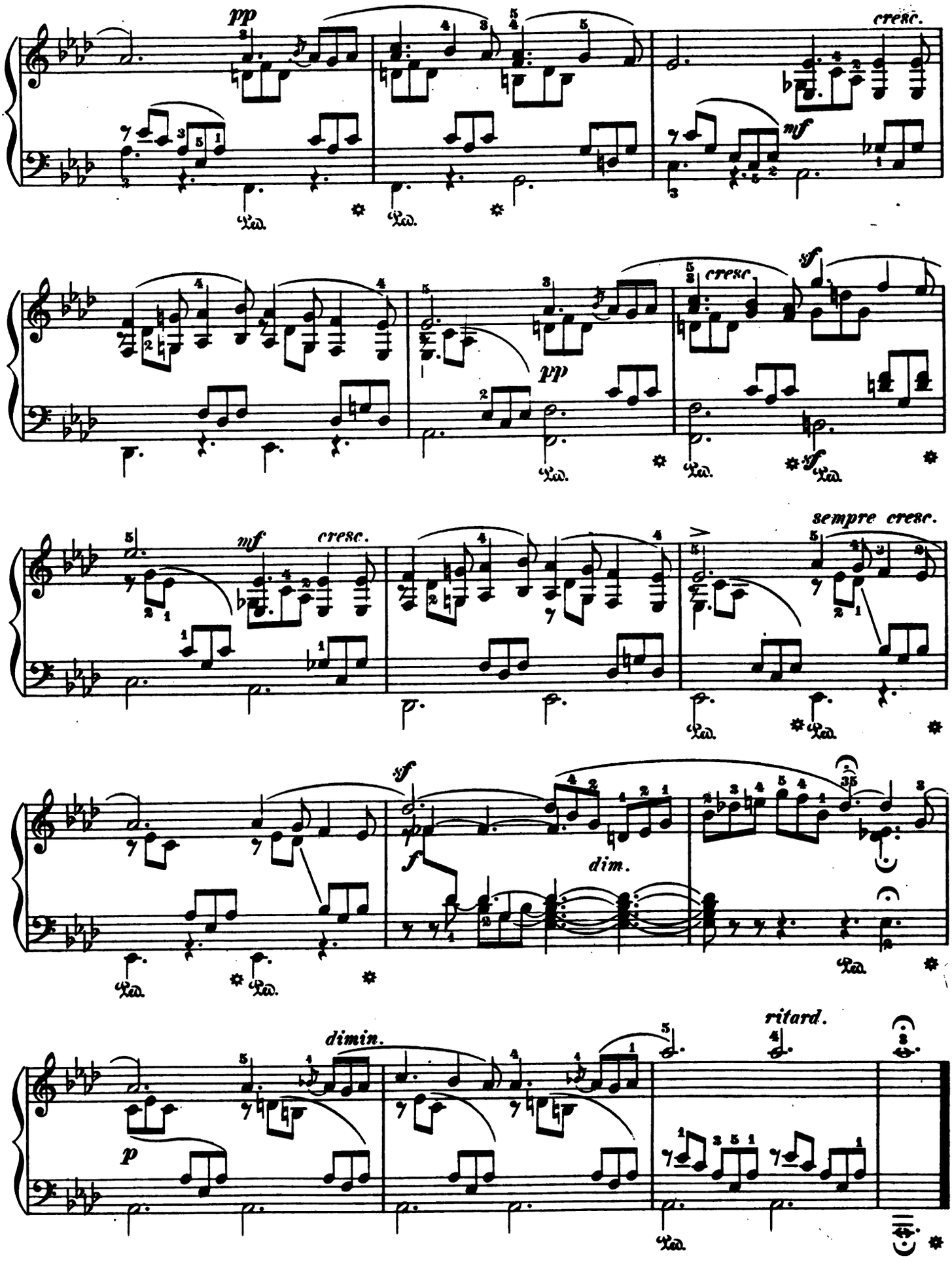

Copyright, 1915, by G. Schirmer, Inc.






HARVARD UNIVERSITY
EDA KUHN LOEB MUSIC LIBRARY
CAMBRIDGE 38, MASS.


cresc. poco.
cresc.
dim. - -
tranquillo
- al - p
cresc.
dim.
dim.


pp
cresc.
mf
cresc
sf
pp
sempre cresc.
mf
cresc.
sf
f
dim.
ritard.
dimin.
p

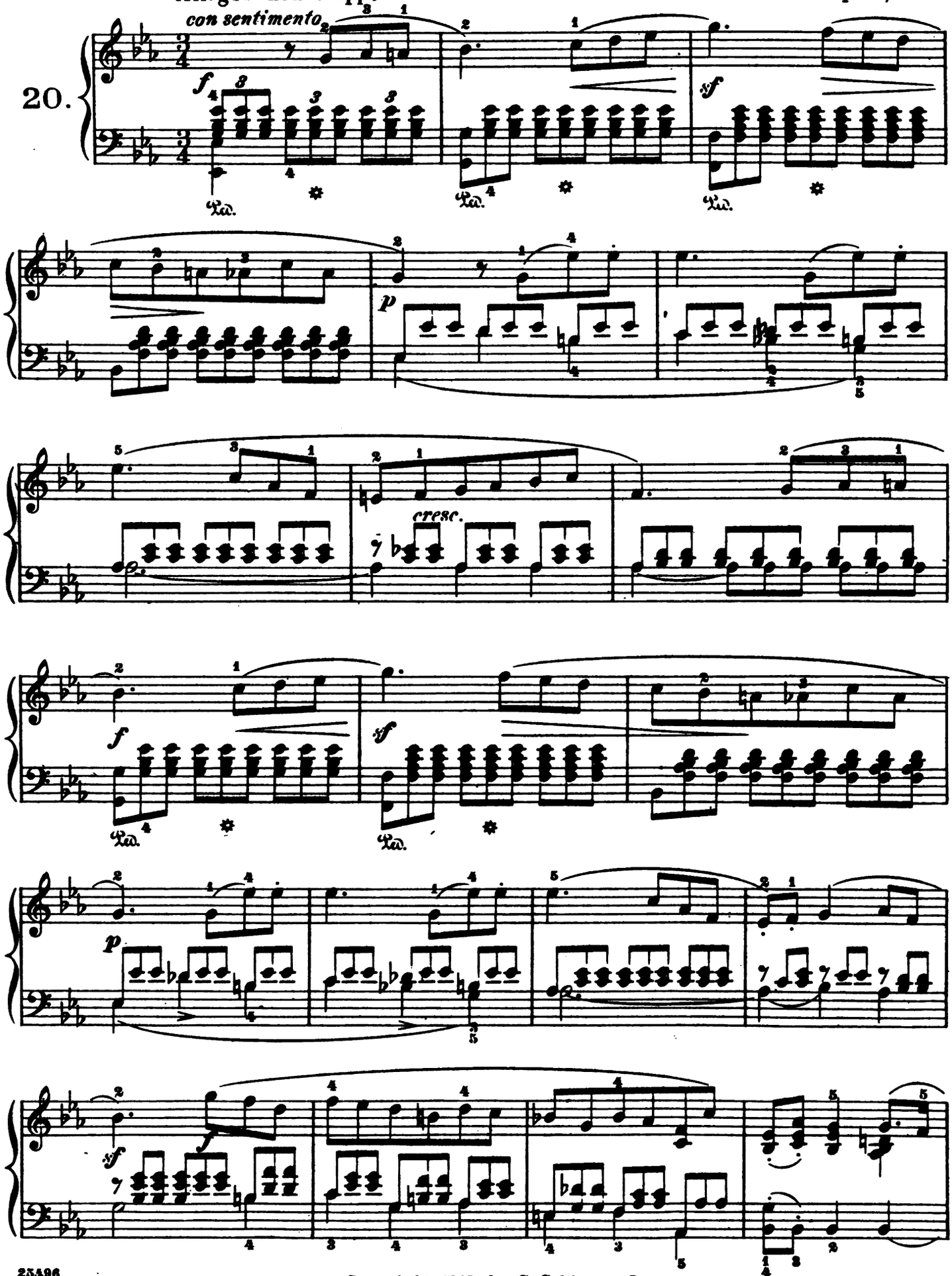
# The Fleecy Clouds

Allegro non troppo

Op. 53, No. 2

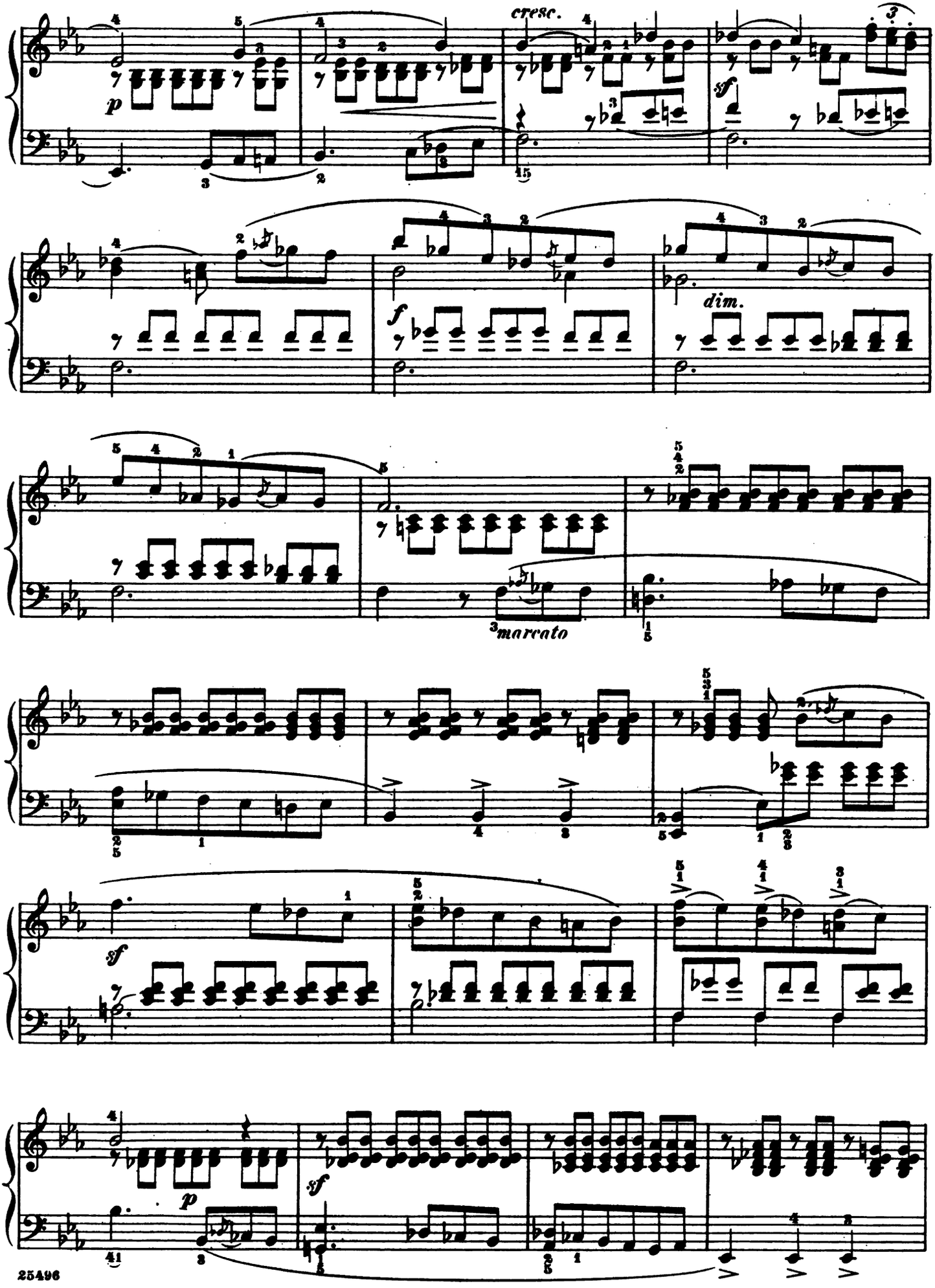
*con sentimento*

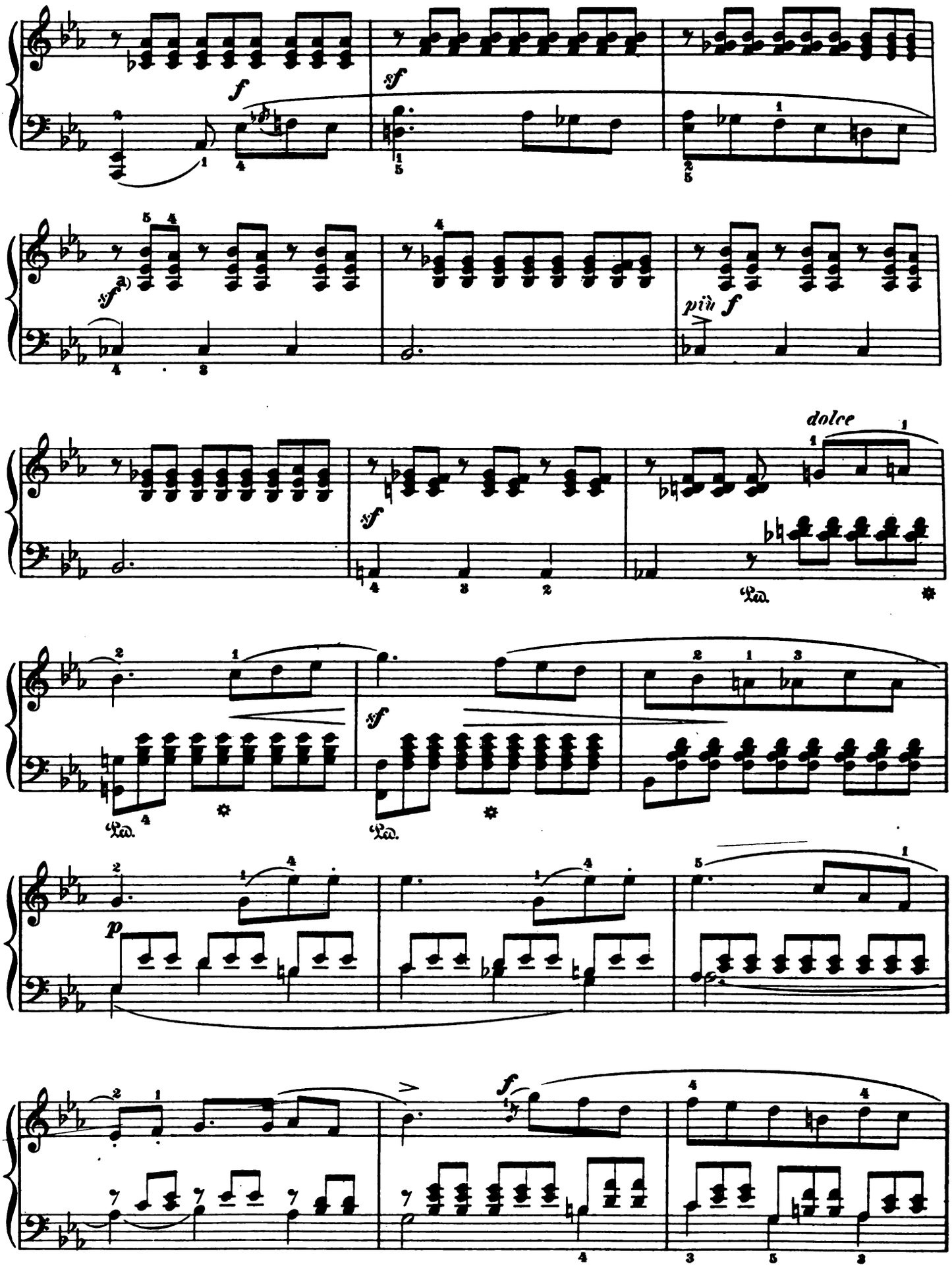
20.



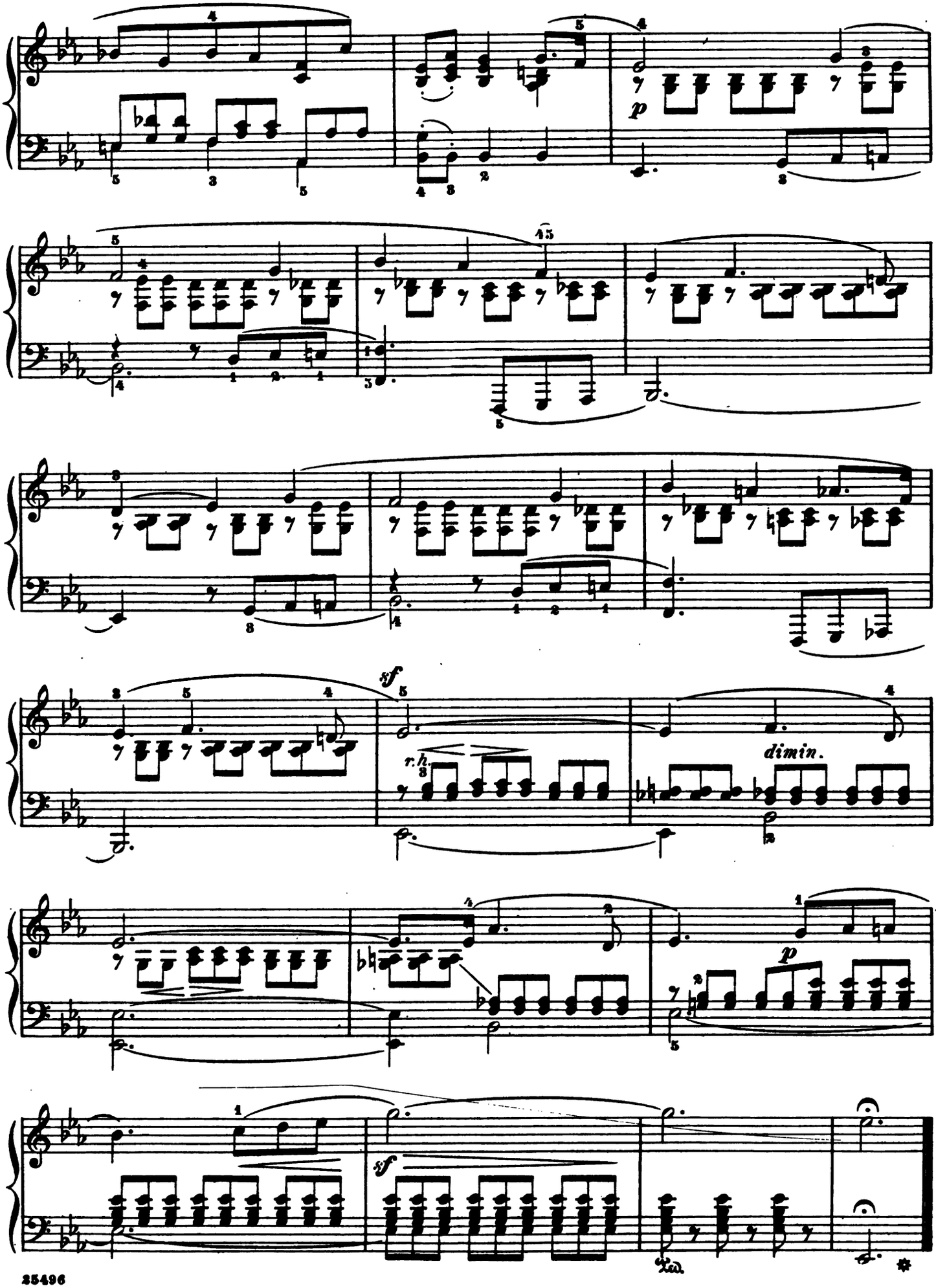



Copyright, 1915, by G. Schirmer, Inc.


cresc.
p
sf
f
dim.
marcato
sf
p
sf




a) Small hands may play the lower A flat of the right hand with the left.

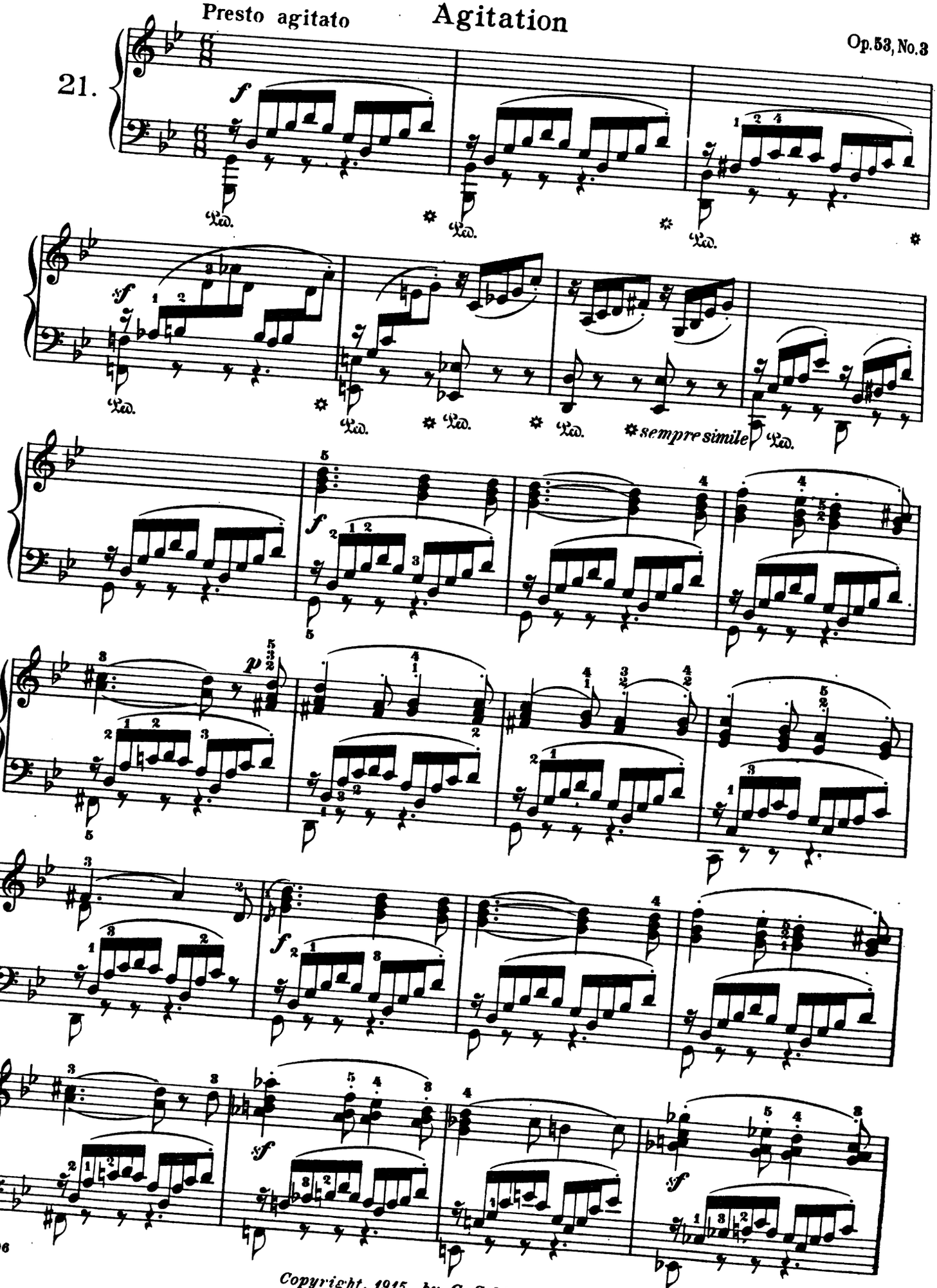

p
sf
r.h.
dimin.
p
sf
Ped.
*

Presto agitato

# Agitation

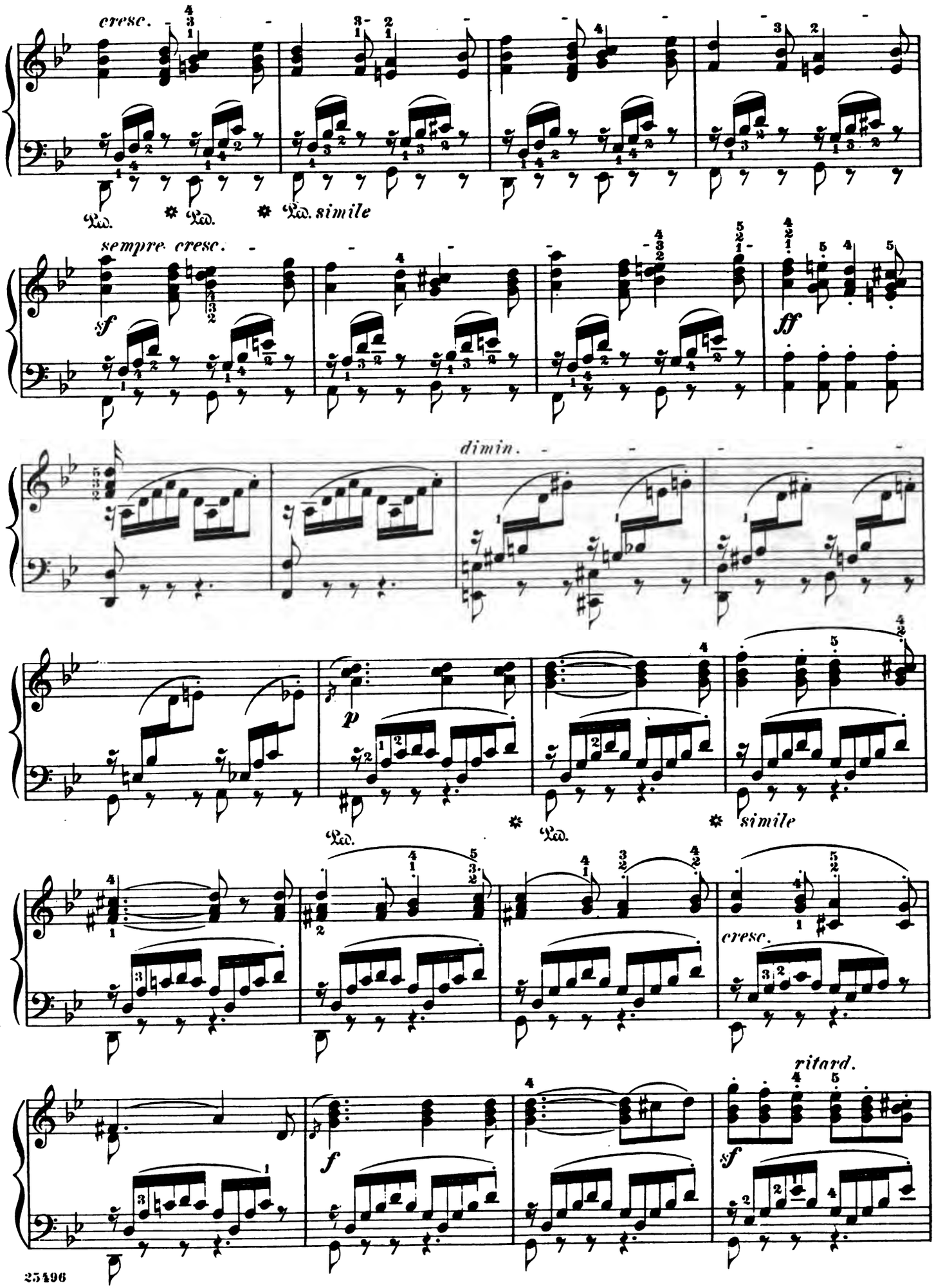
Op. 53, No. 3

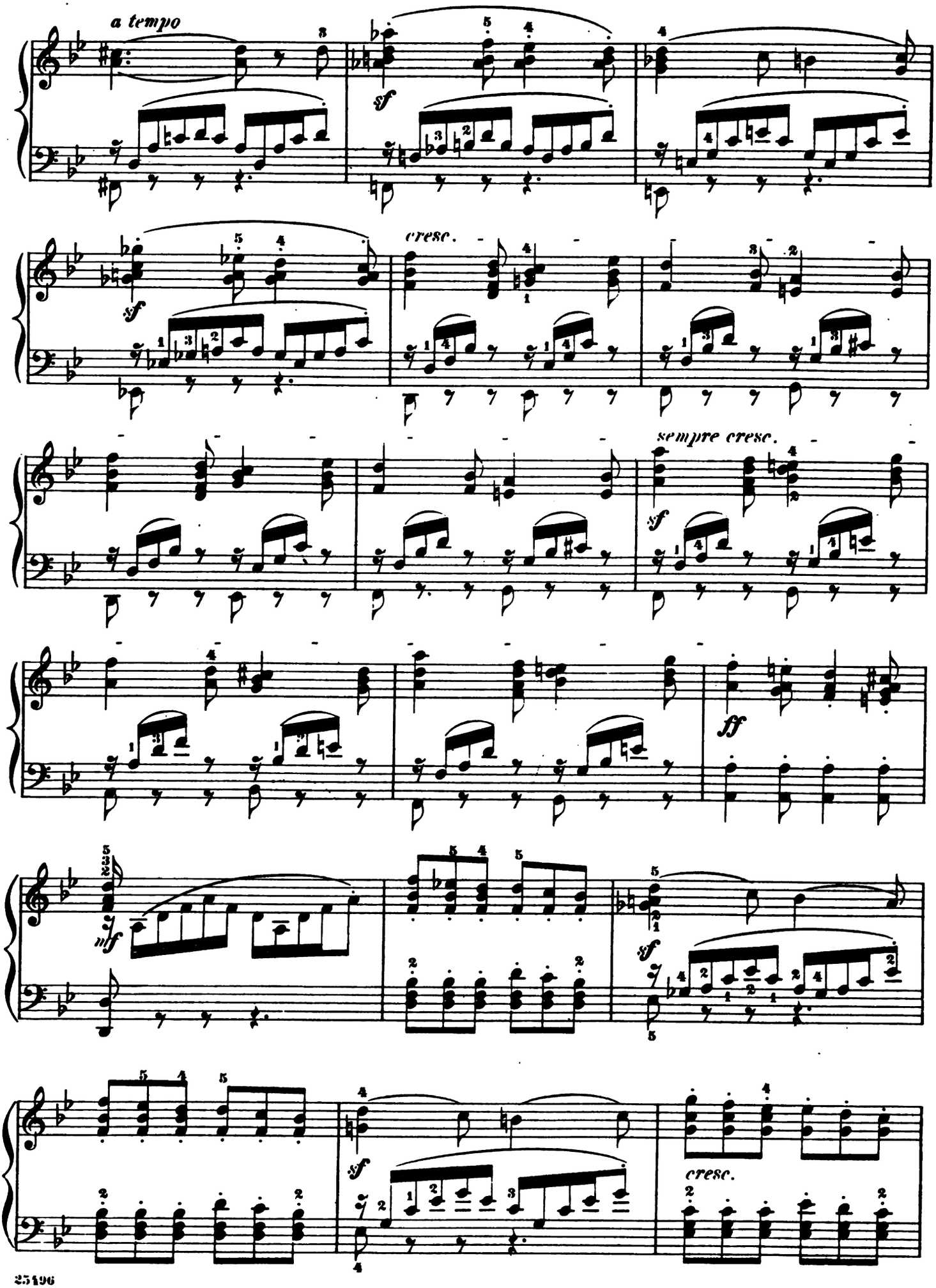
21.

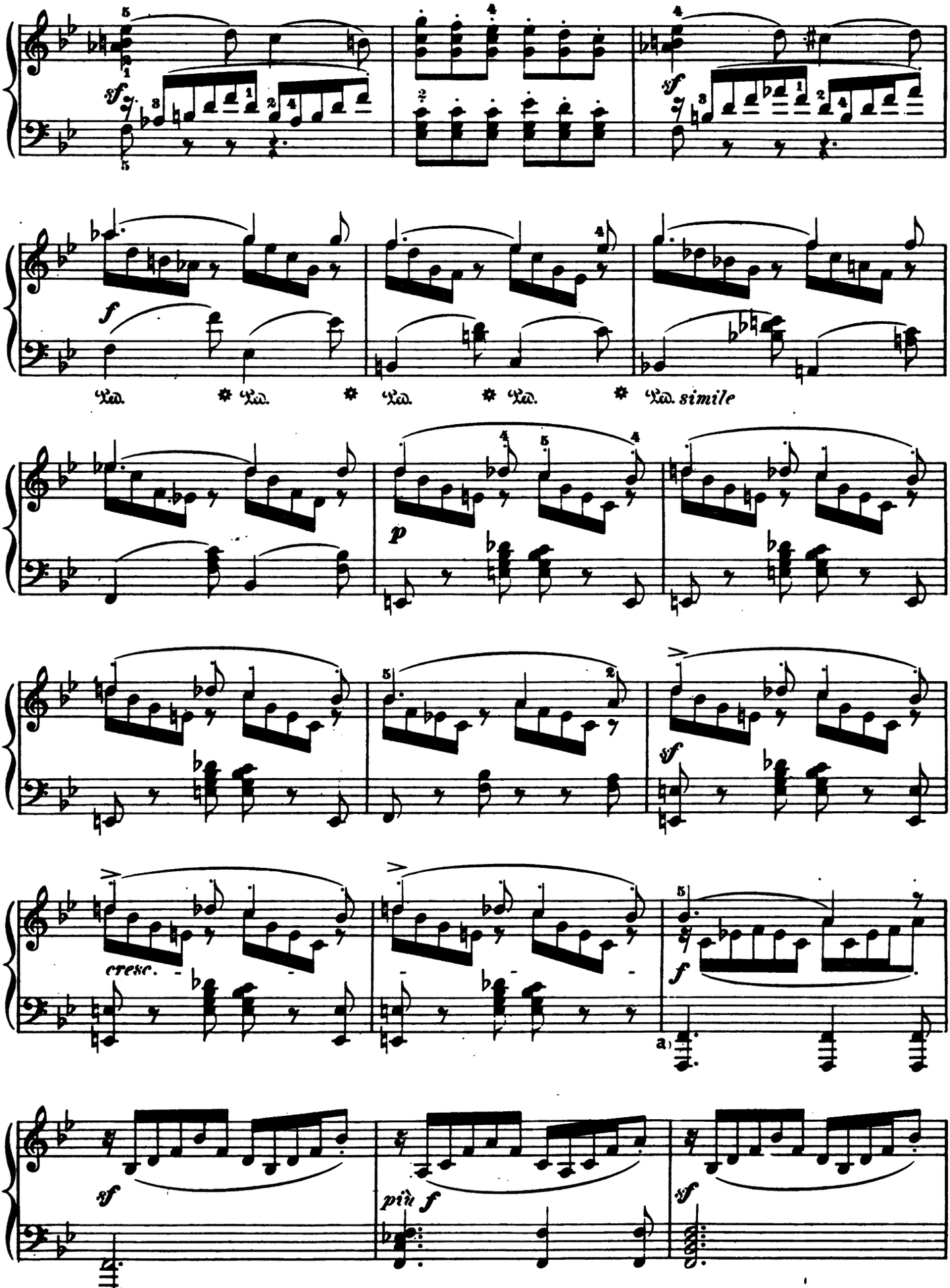





Copyright, 1915, by G. Schirmer, Inc.

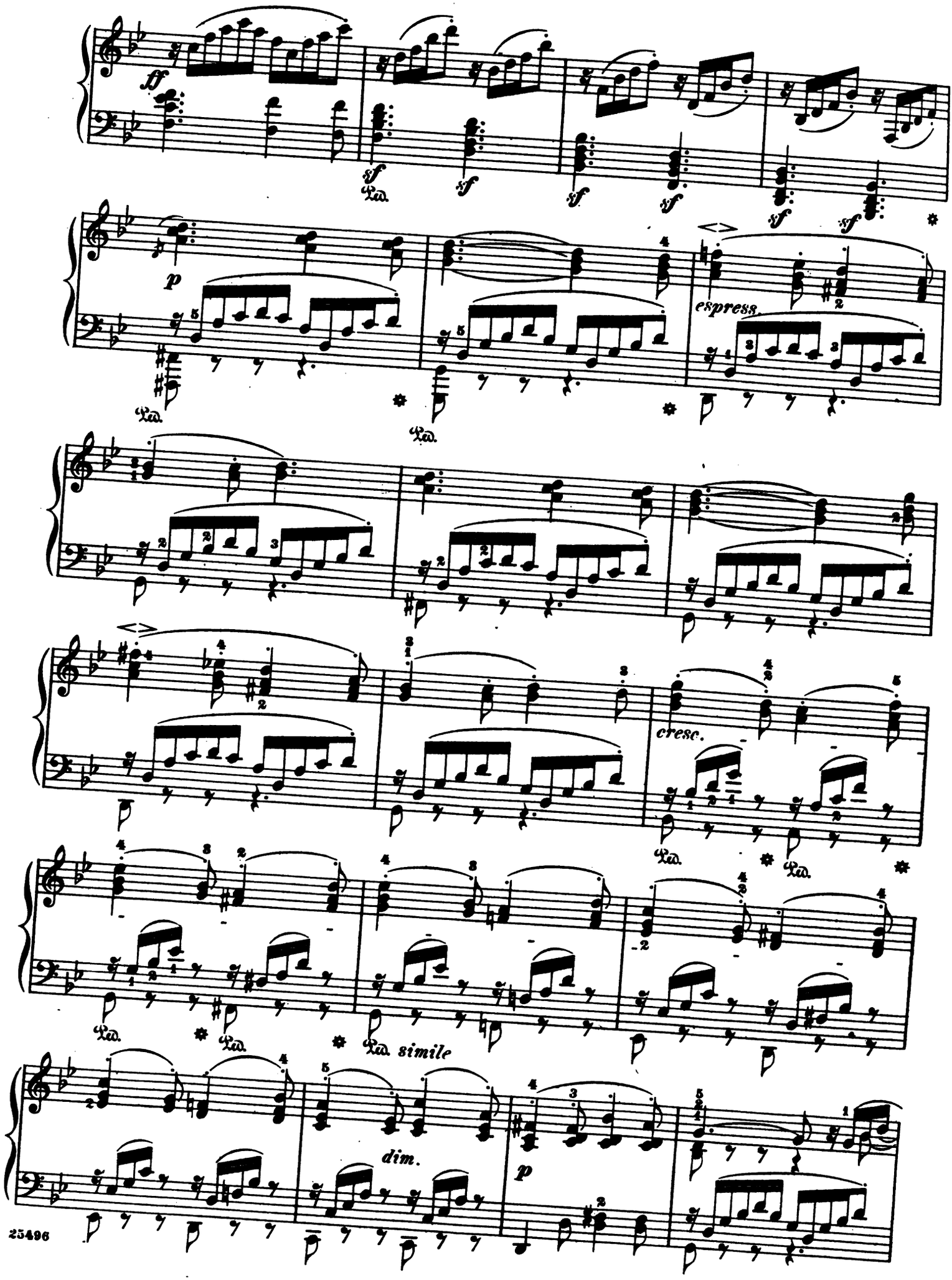

cresc.
Ped. * Ped. * Ped. simile
sempre cresc.
sf
ff
dimin.
p
Ped. * Ped. * simile
cresc.
ritard.
f
sf

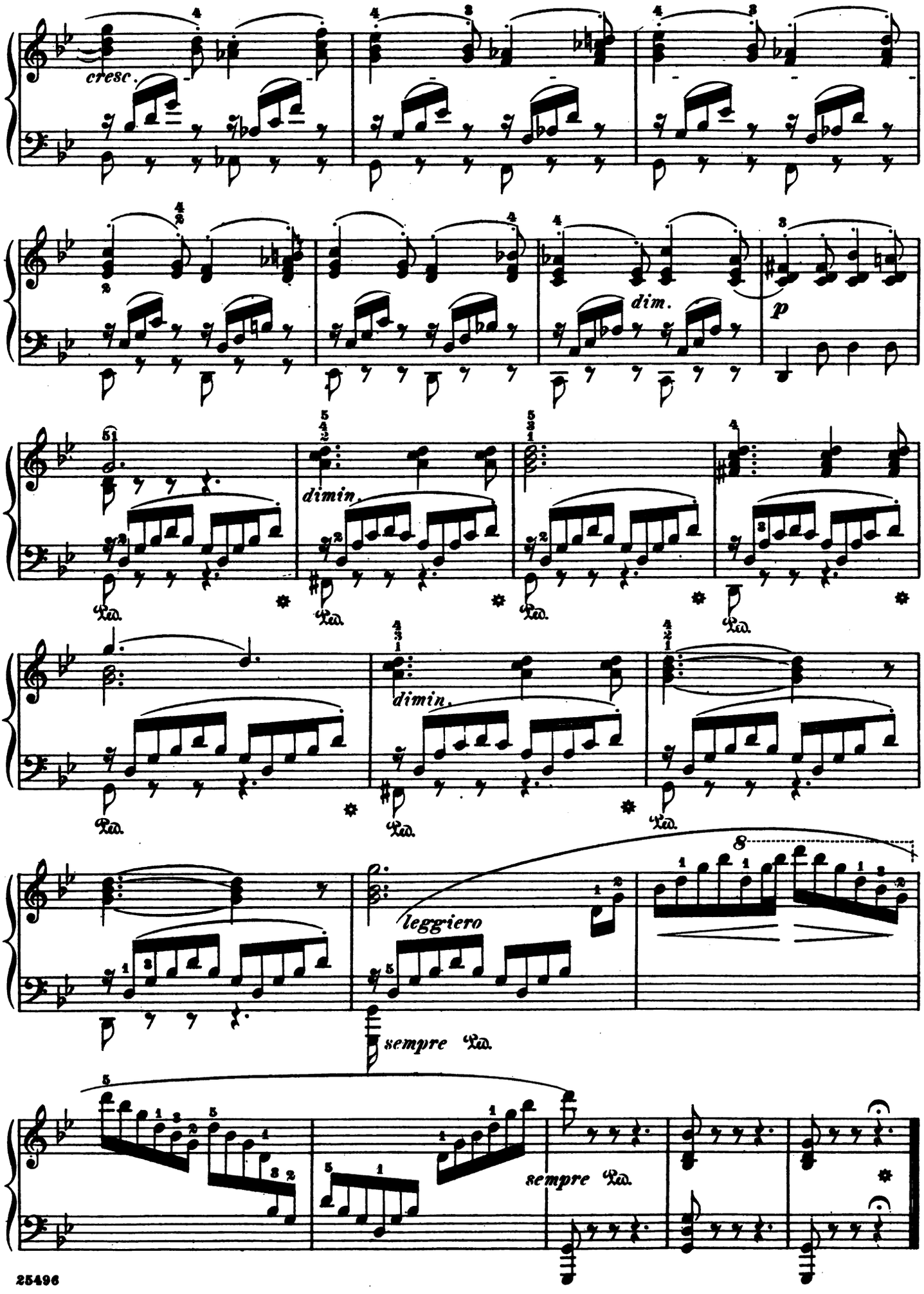

a tempo
sf
cresc.
sempre cresc.
ff
nf





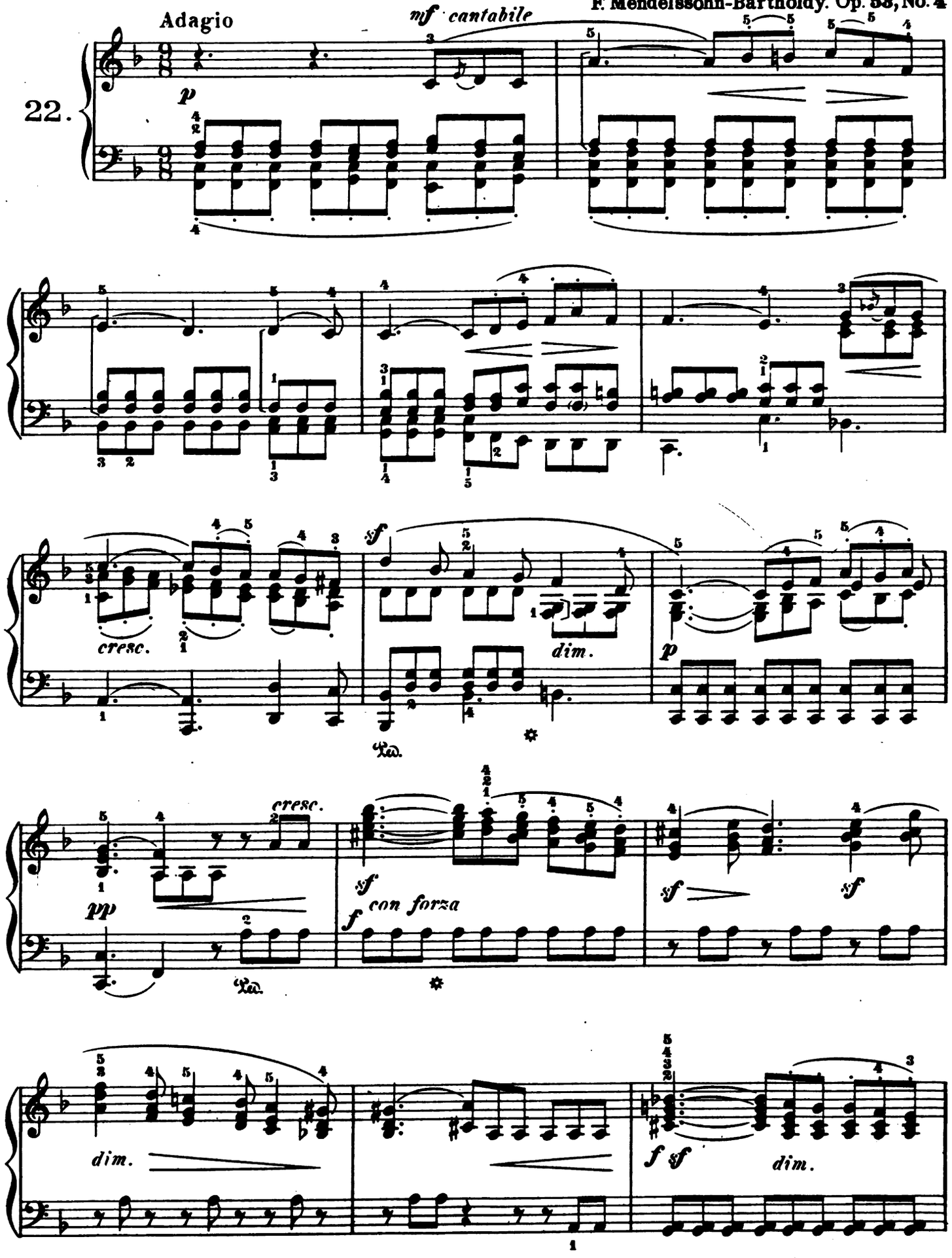

a) This rhythmical reference to the theme should not be overlooked.


ff
sf
Ped.
p
espress.
cresc.
simile
dim.


cresc.
dim.
p
dimin.
dimin.
leggiero
sempre
sempre

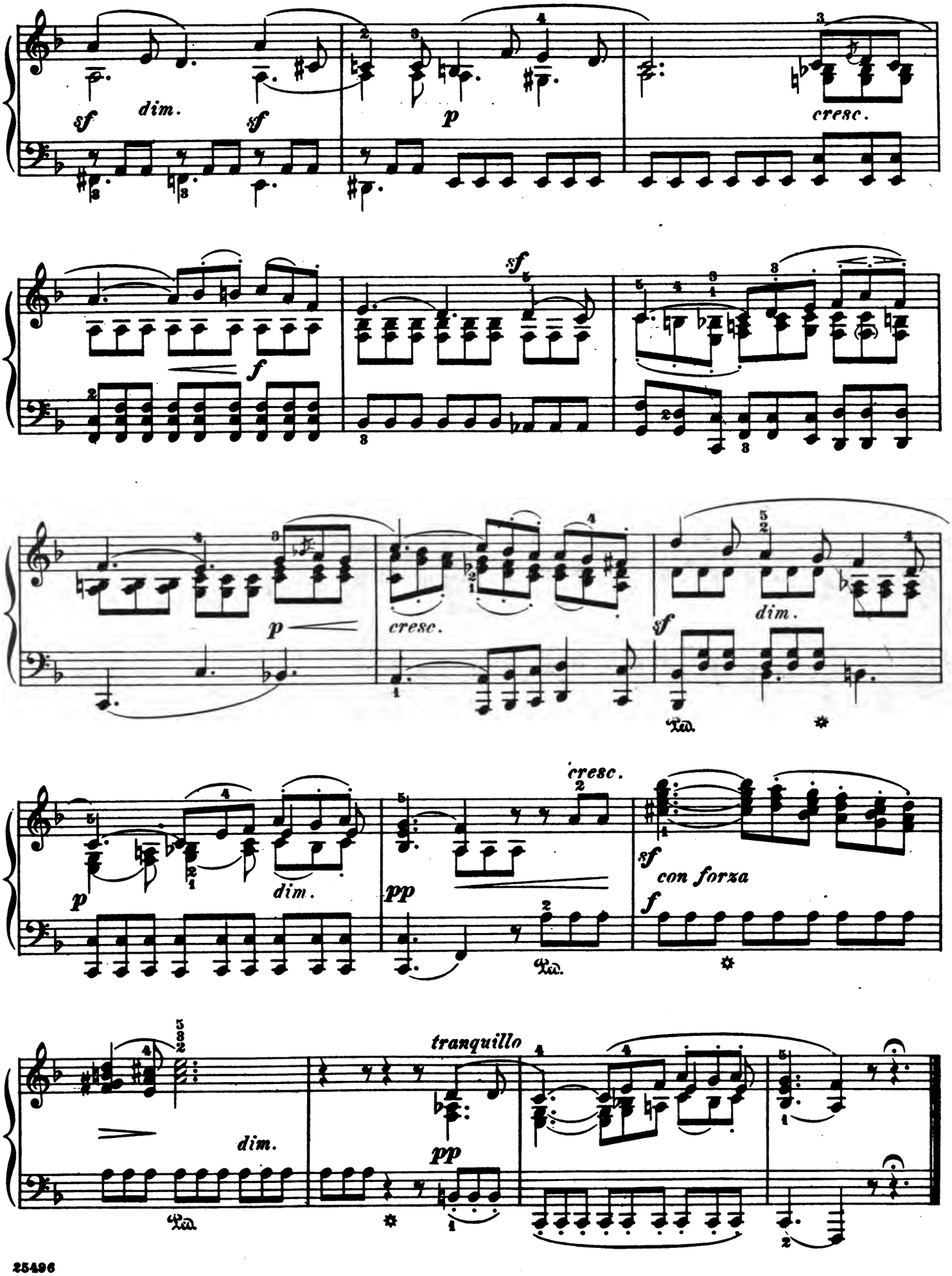
# Sadness of Soul

F. Mendelssohn-Bartholdy. Op. 53, No. 4






Copyright, 1915, by G. Schirmer, Inc.

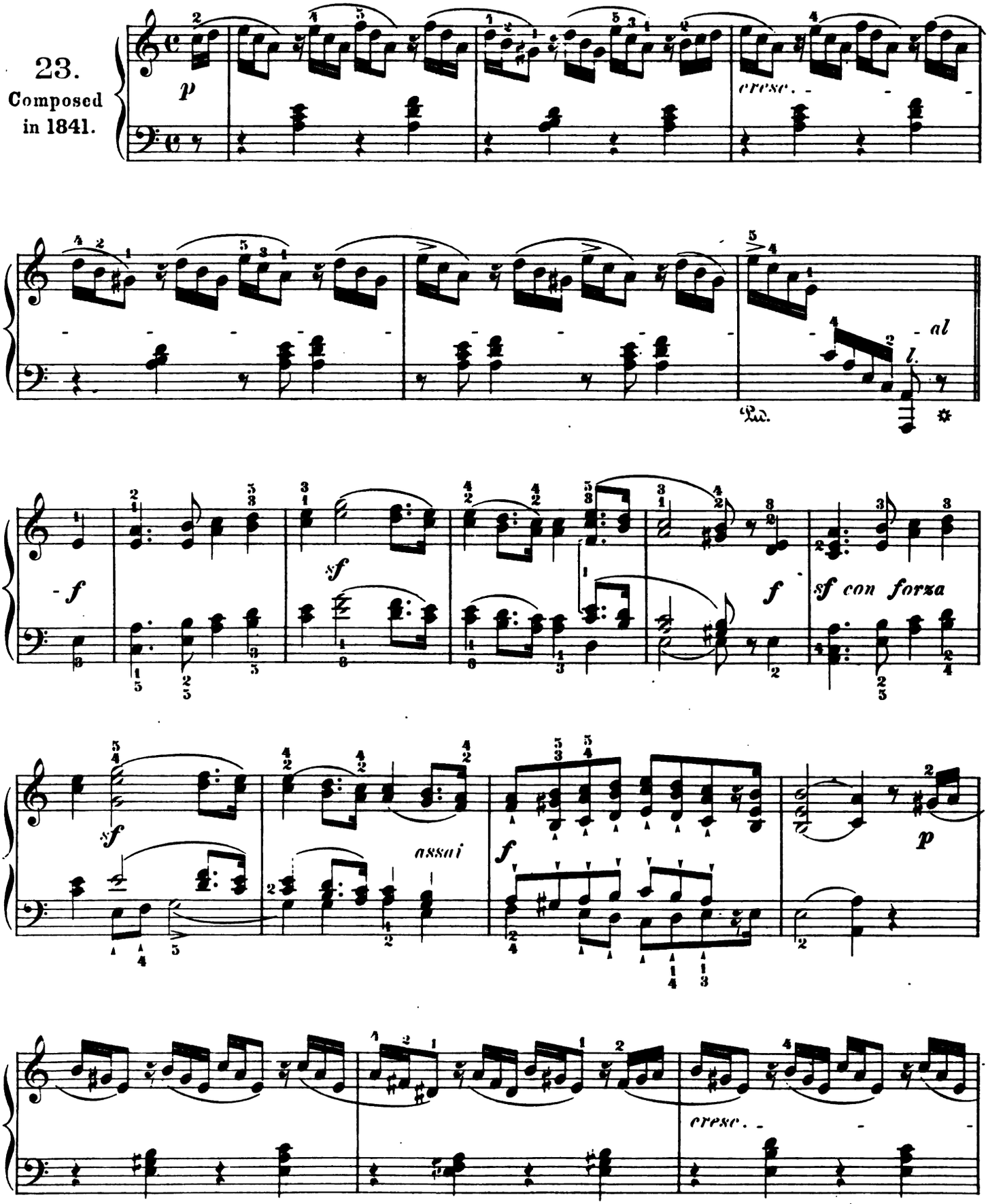

sf
dim.
sf
p
cresc.
f
sf
p
cresc.
sf
dim.
Ped.
p
dim.
pp
cresc.
Ped.
sf
con forza
f
dim.
Ped.
tranquillo
pp

# Folk-Song [a]

Op. 53, No. 5

Allegro con fuoco

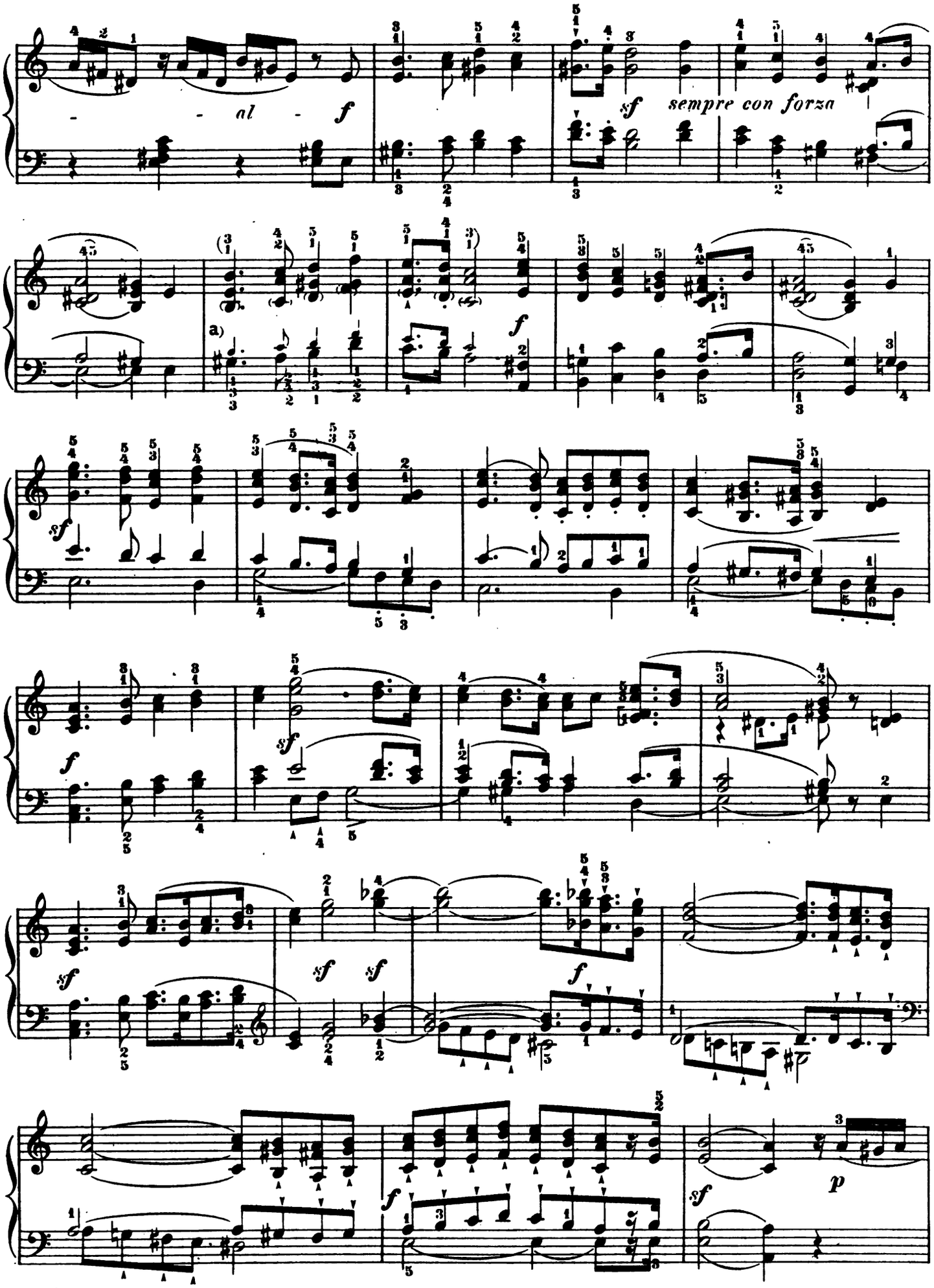
23.
Composed in 1841.




a) The character of this Folk-Song has a strong tinge of patriotic sentiment. Introduced by a brief Prelude of violin character, it is sung at first by a few voices which at every following stanza more and more singers join, until toward the end their number is swelled to a mighty chorus. Greatest economy of force in the first pages is therefore recommended.

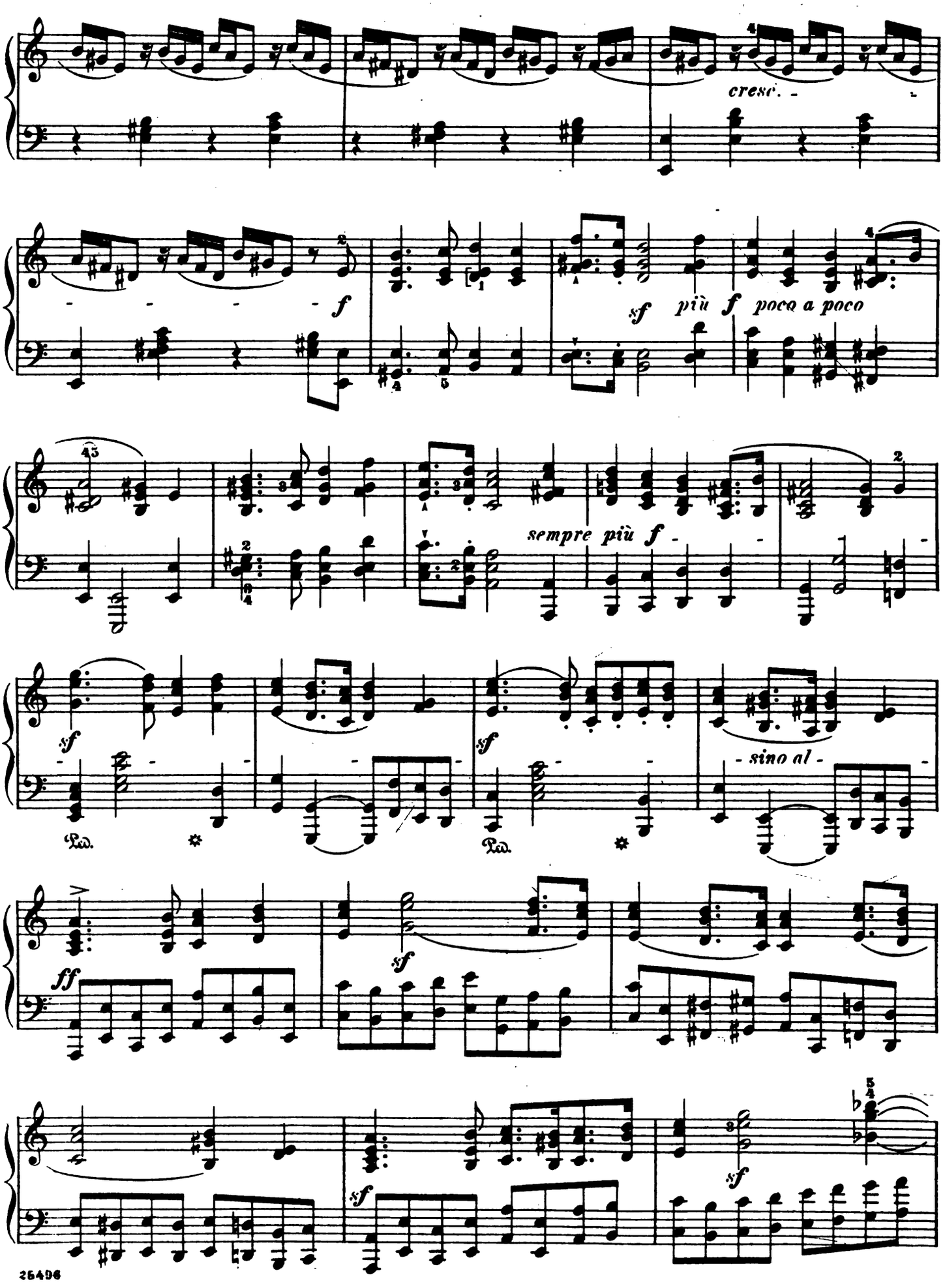
25496

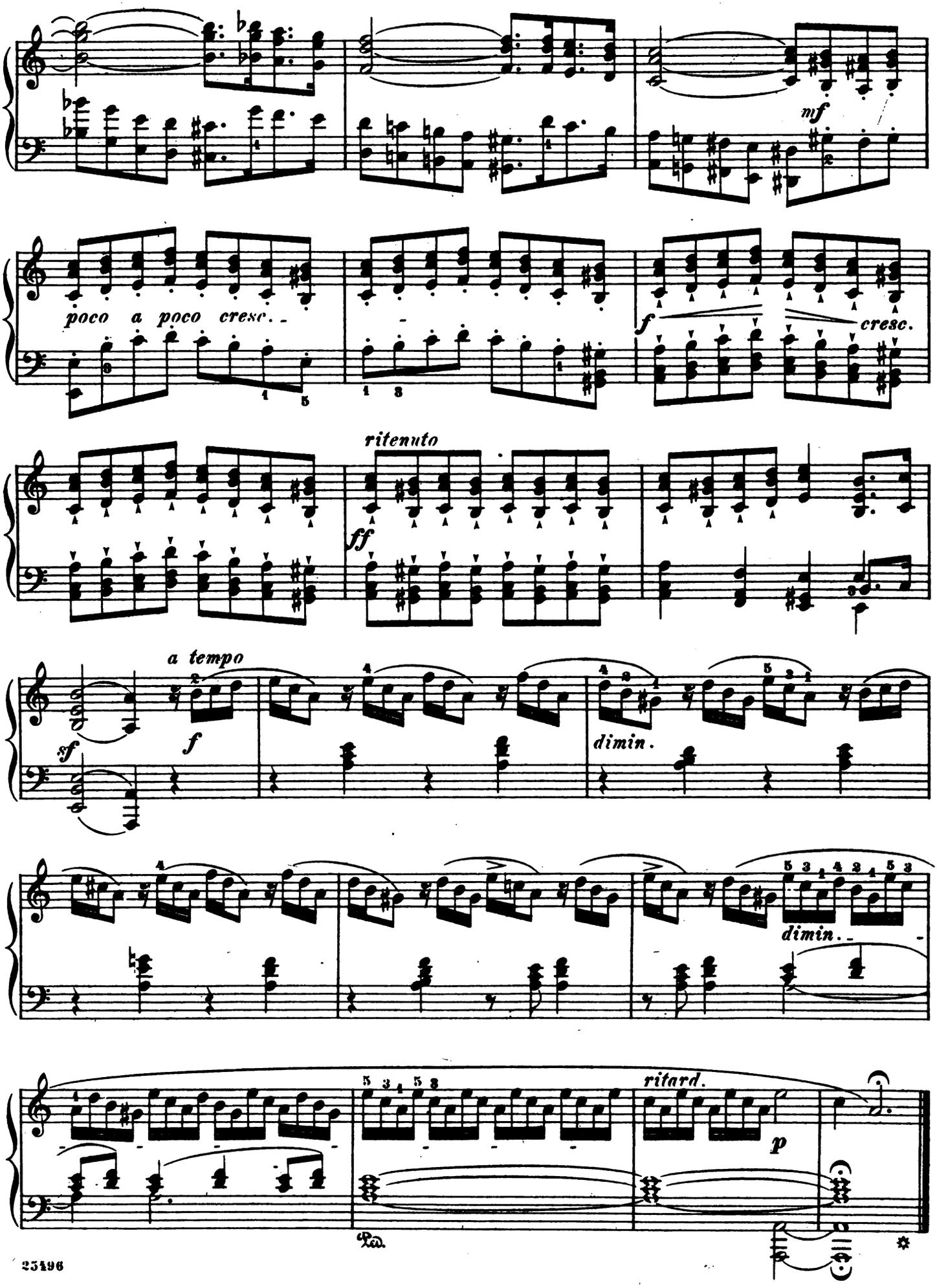
Copyright, 1915, by G. Schirmer, Inc.






a) Small hands may use the notes in small type in the left hand instead of the bracketed notes in the right hand.


cresc.
f
sf più f poco a poco
sempre più f
sf
sino al
Ped.
ff

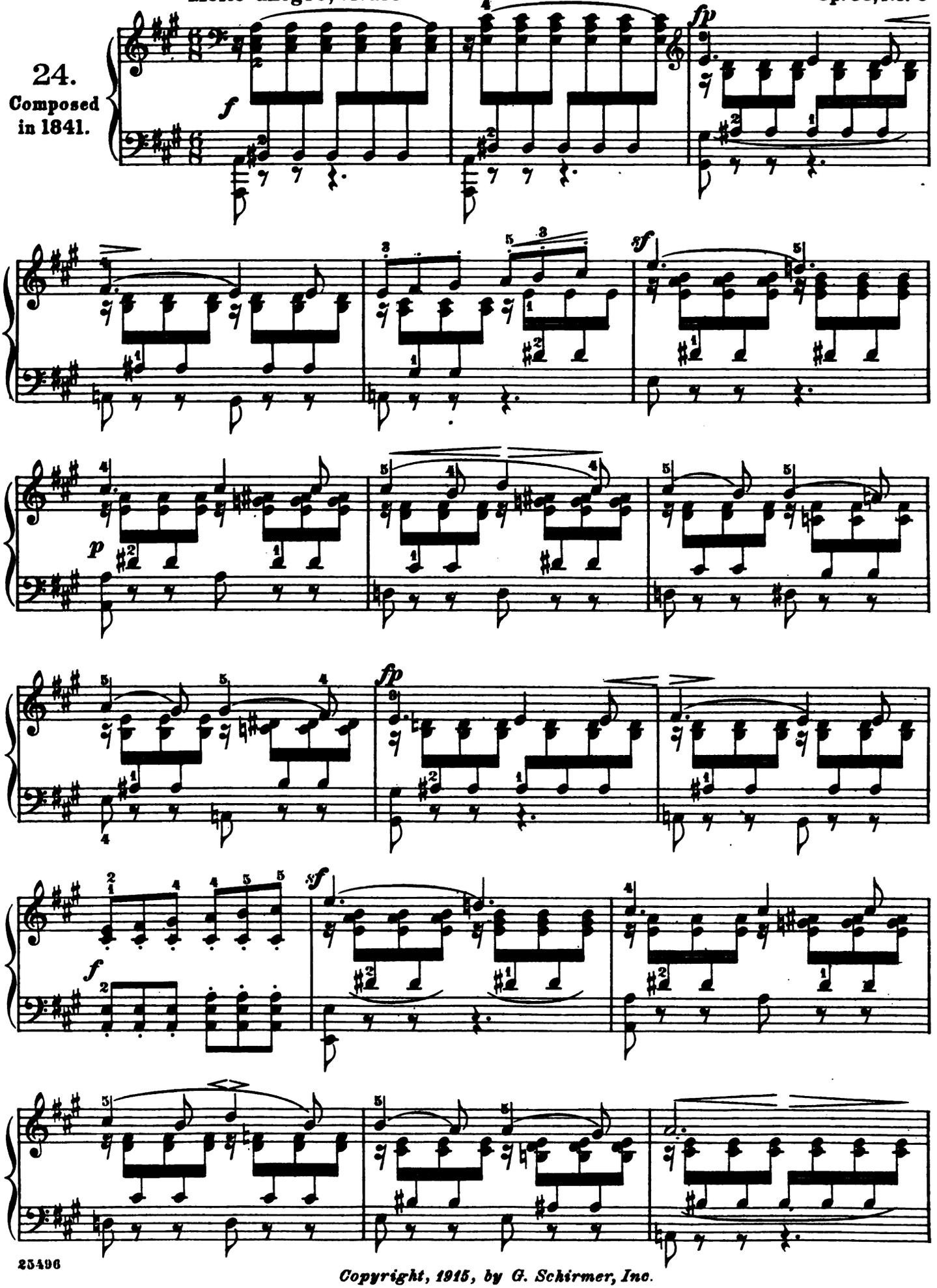

mf
poco a poco cresc.
f
cresc.
ritenuto
ff
a tempo
sf
f
dimin.
dimin.
ritard.
p
Ped.

# The Flight

Molto allegro, vivace

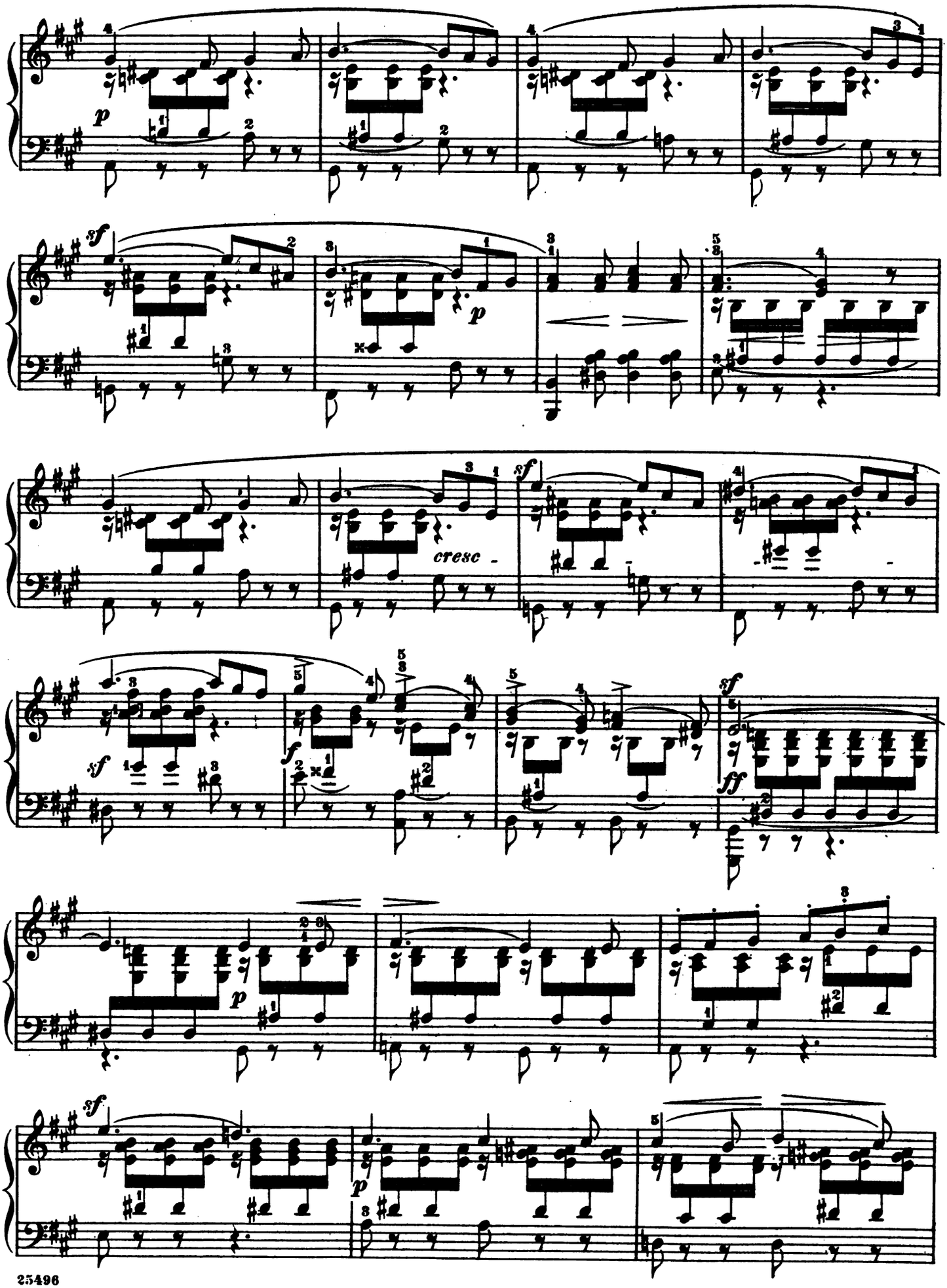
Op. 53, No. 6

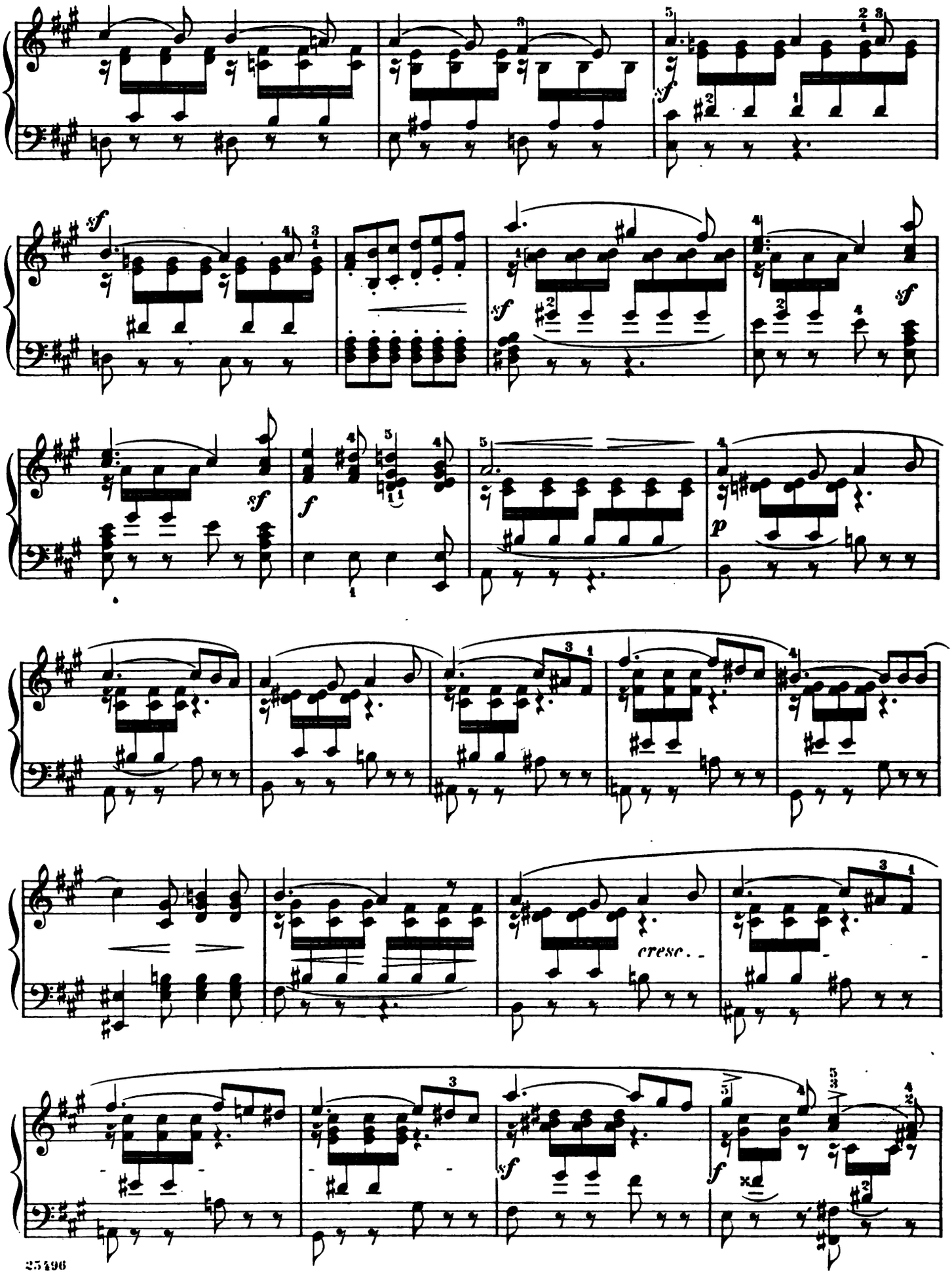
24.
Composed
in 1841.

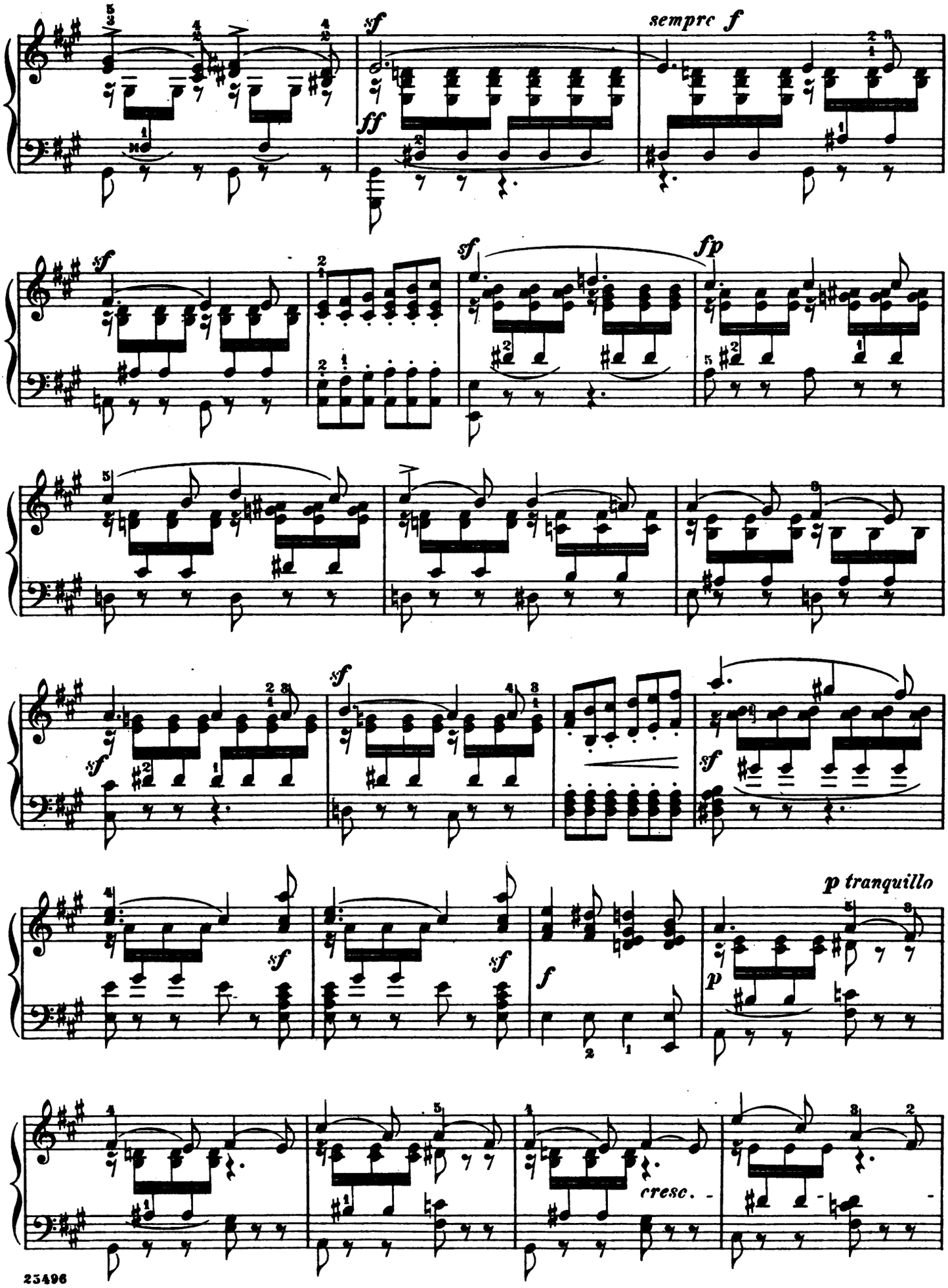


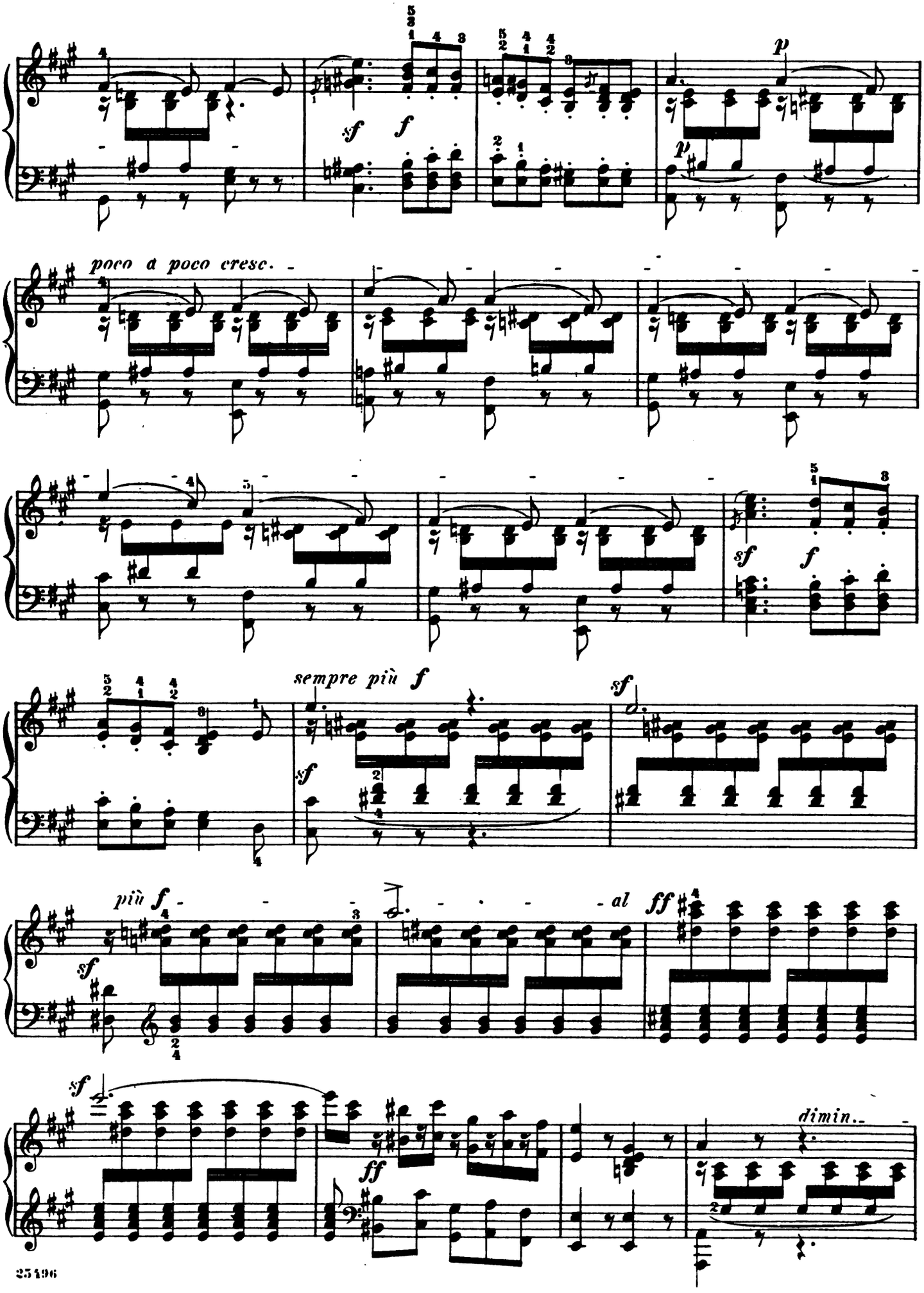


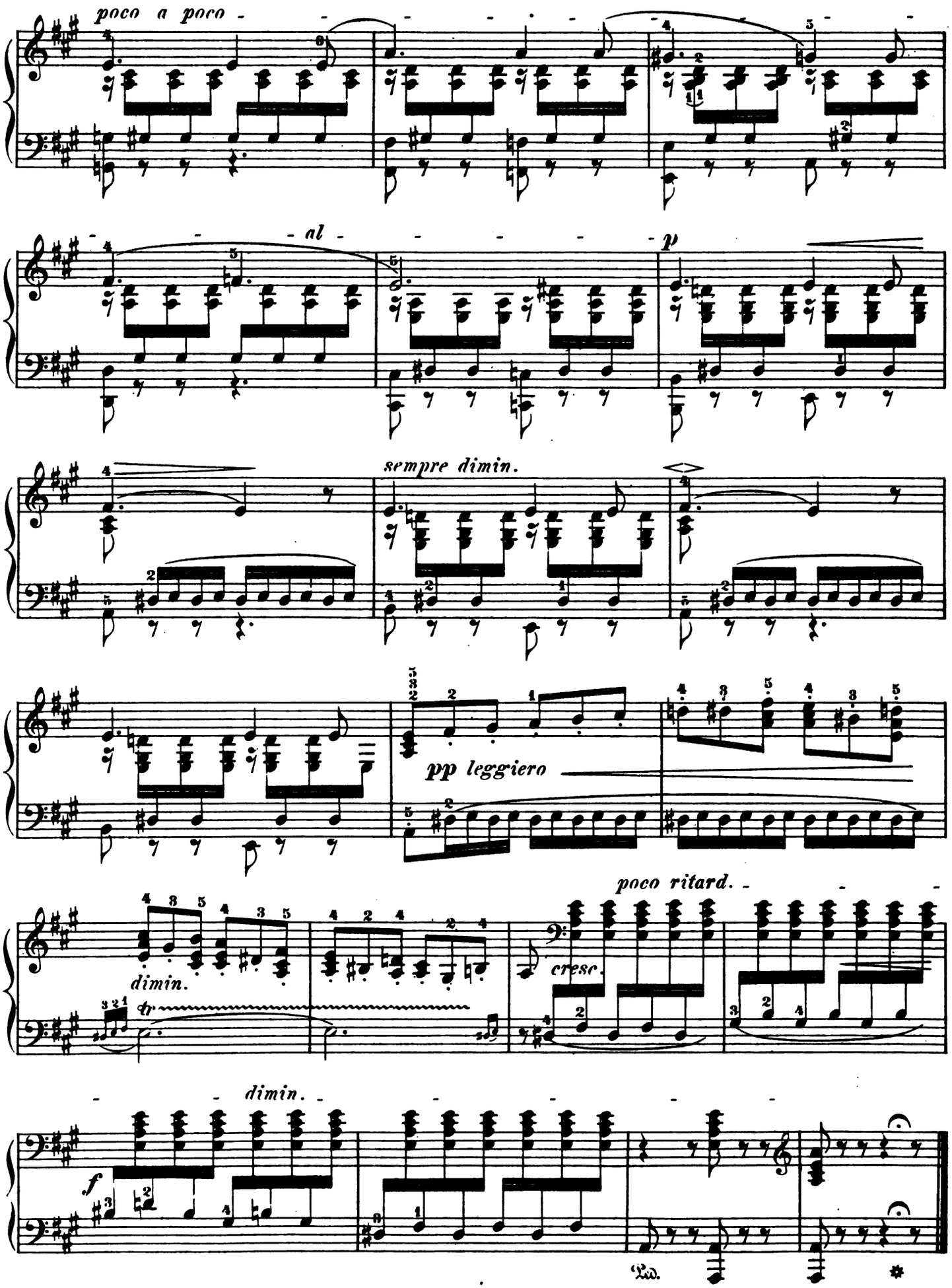

Copyright, 1915, by G. Schirmer, Inc.


p
sf
p
cresc -
sf
sf
f
sf
ff
p
sf
p


sf
sf
sf
sf
f
p
cresc.
sf
f


sempre f
sf
ff
fp
p tranquillo
p
cresc.


sf f
p
p
poco a poco cresc.
sf f
sempre più f
sf
più f
sf
al ff
sf
ff
dimin..


poco a poco
al
p
sempre dimin.
pp leggiero
poco ritard.
cresc.
dimin.
tr
dimin.
f
Ped.

# Songs without Words
## Lieder ohne Worte

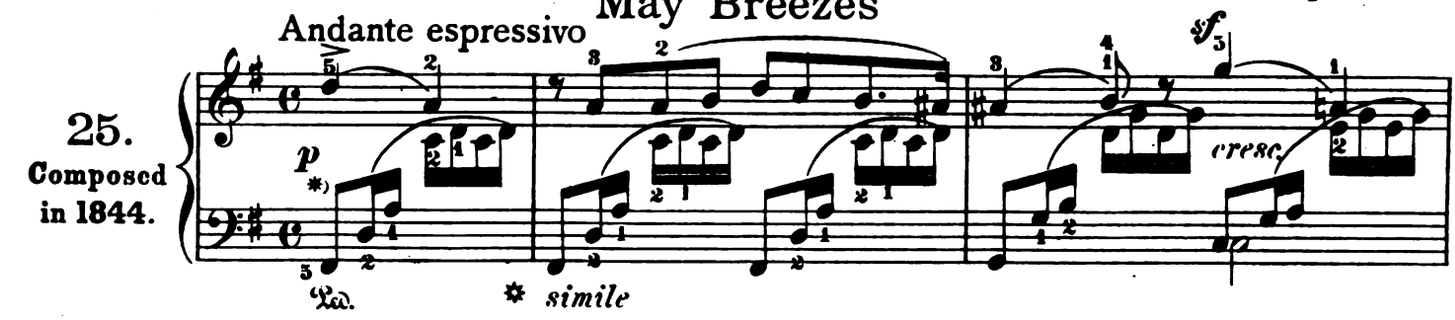
Book V (Nos. 25 to 30), Op. 62
First published in April, 1844

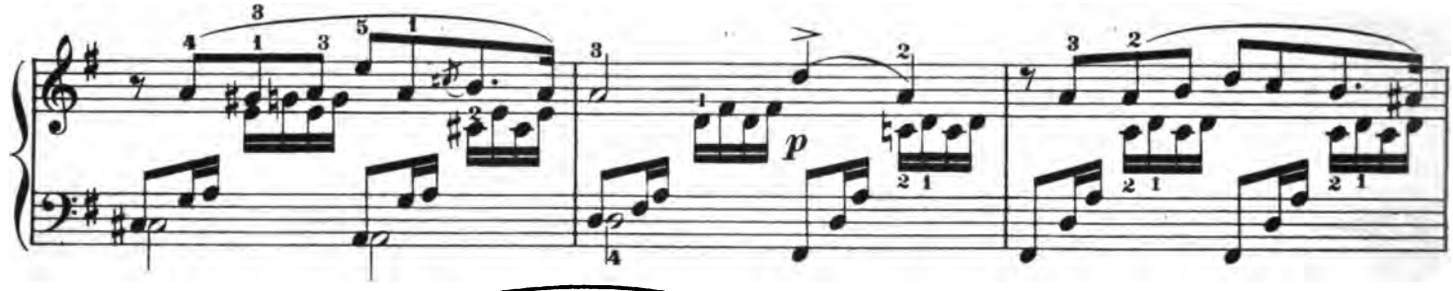
Op. 62, No. 1

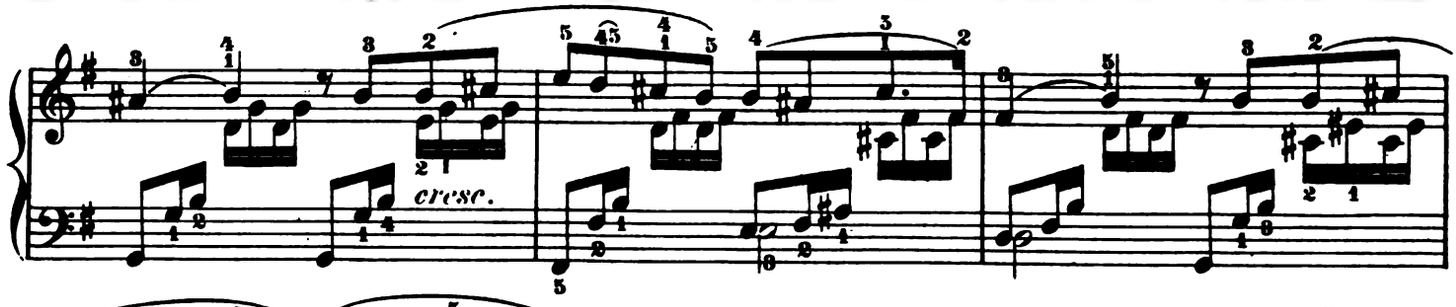
## May Breezes

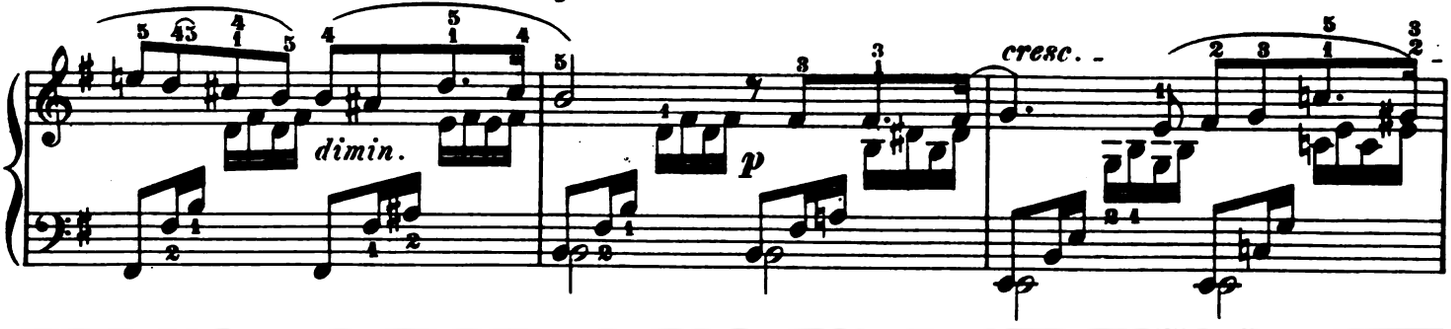
25.
Composed in 1844.

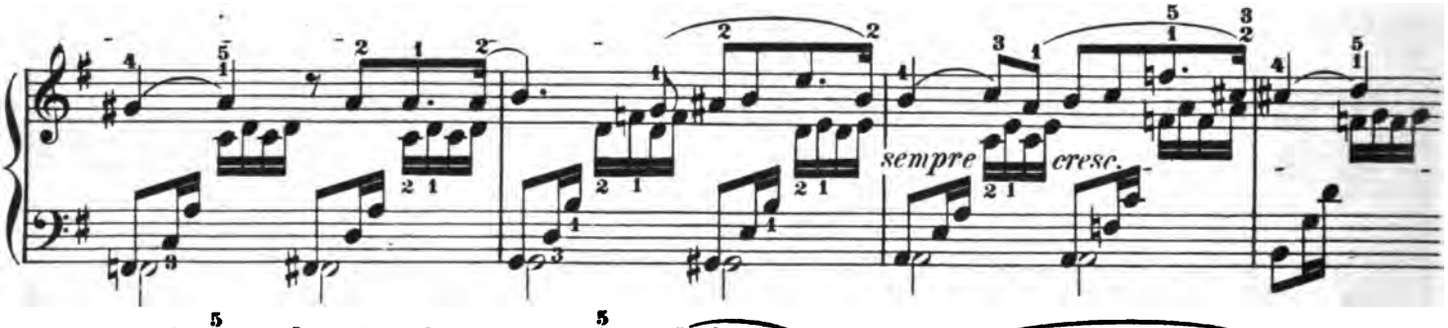
Andante espressivo

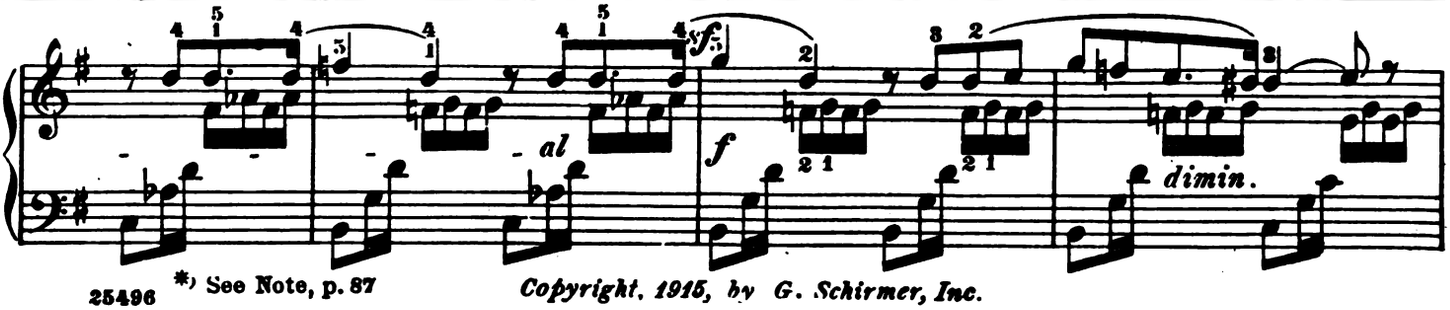


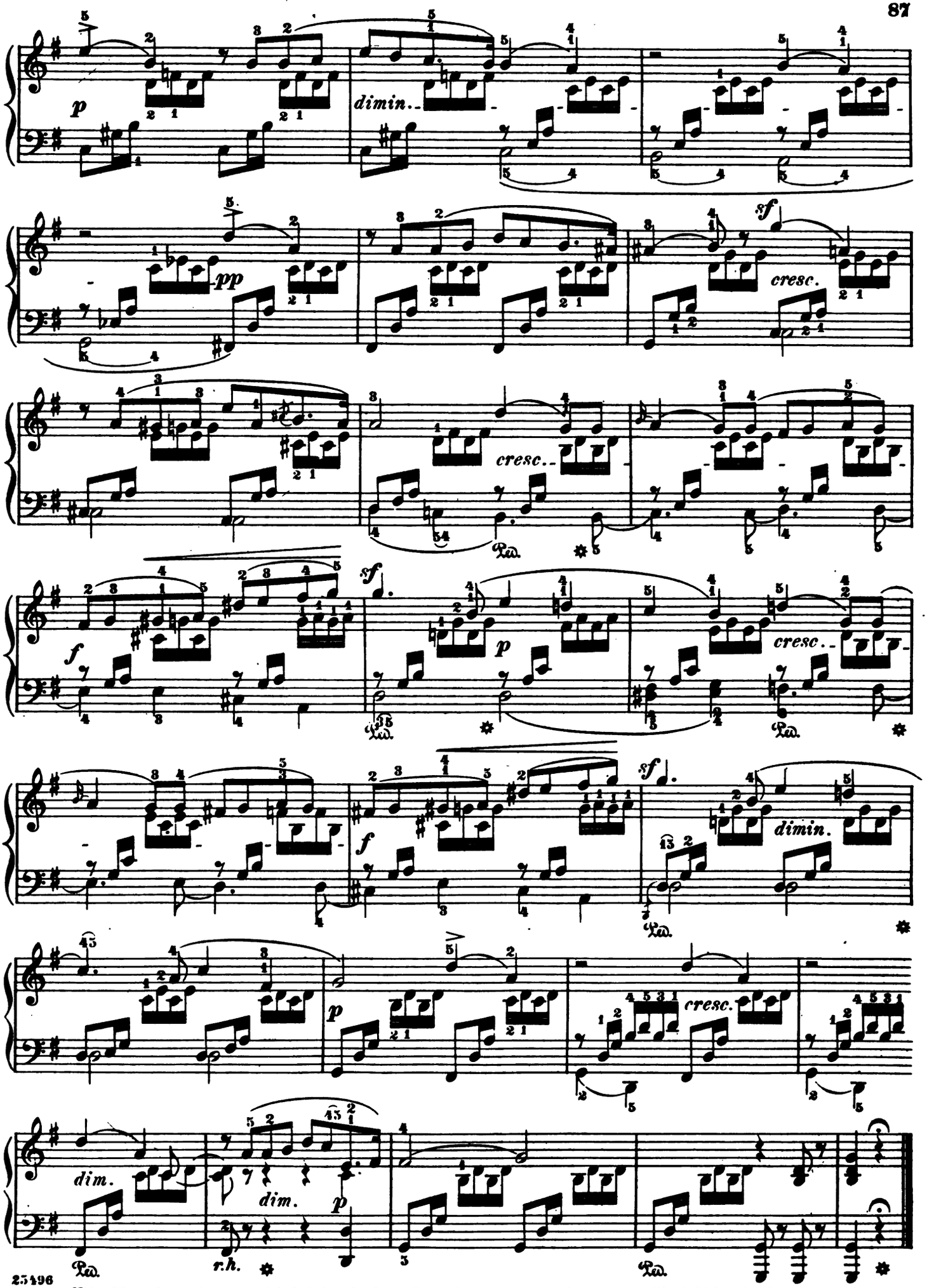




*) See Note, p. 87



Copyright, 1915, by G. Schirmer, Inc.





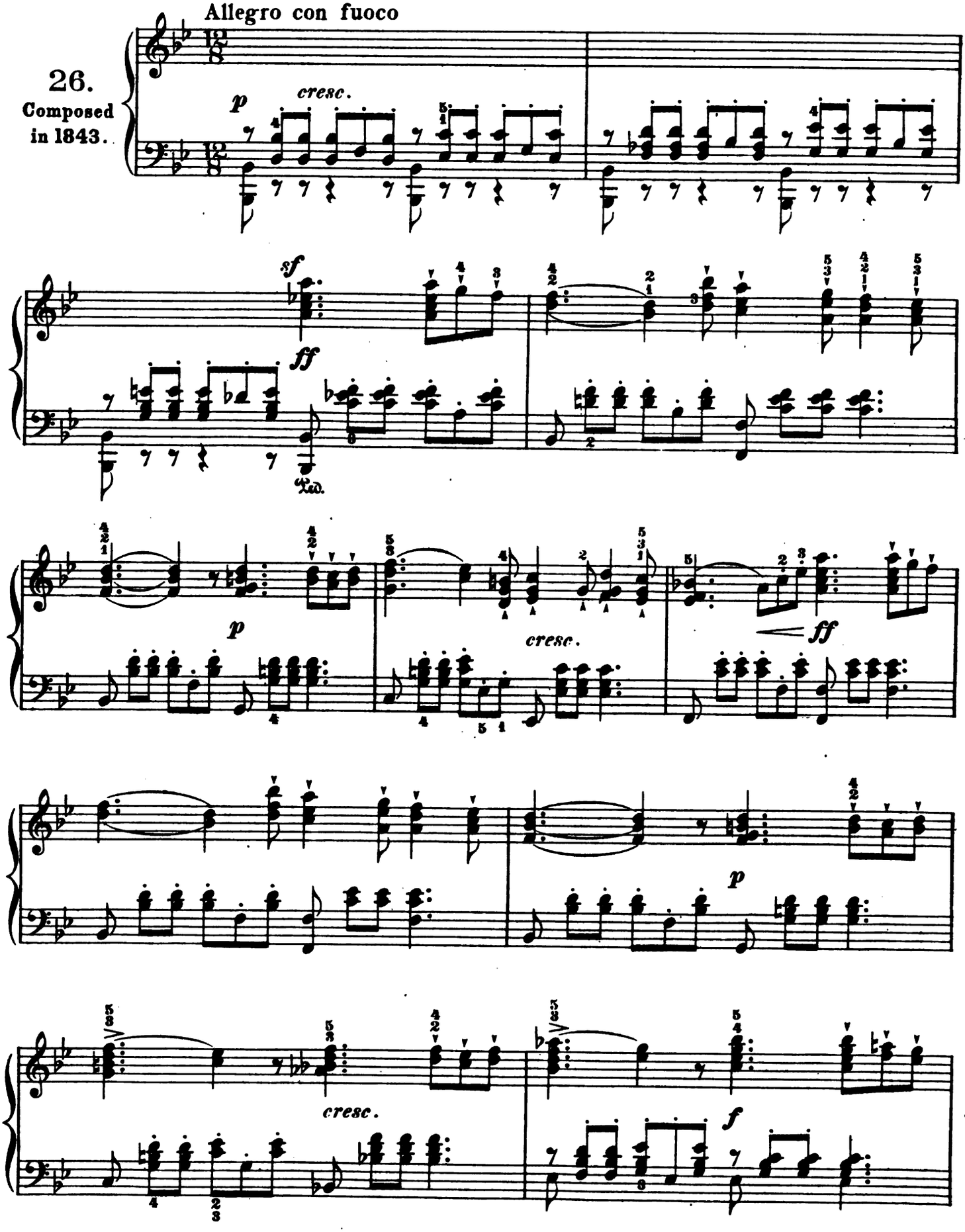

*Note:* Play the 16th-notes with left hand where fingerings are set under notes; with right hand, when over notes.

# The Departure

Op. 62, No. 2

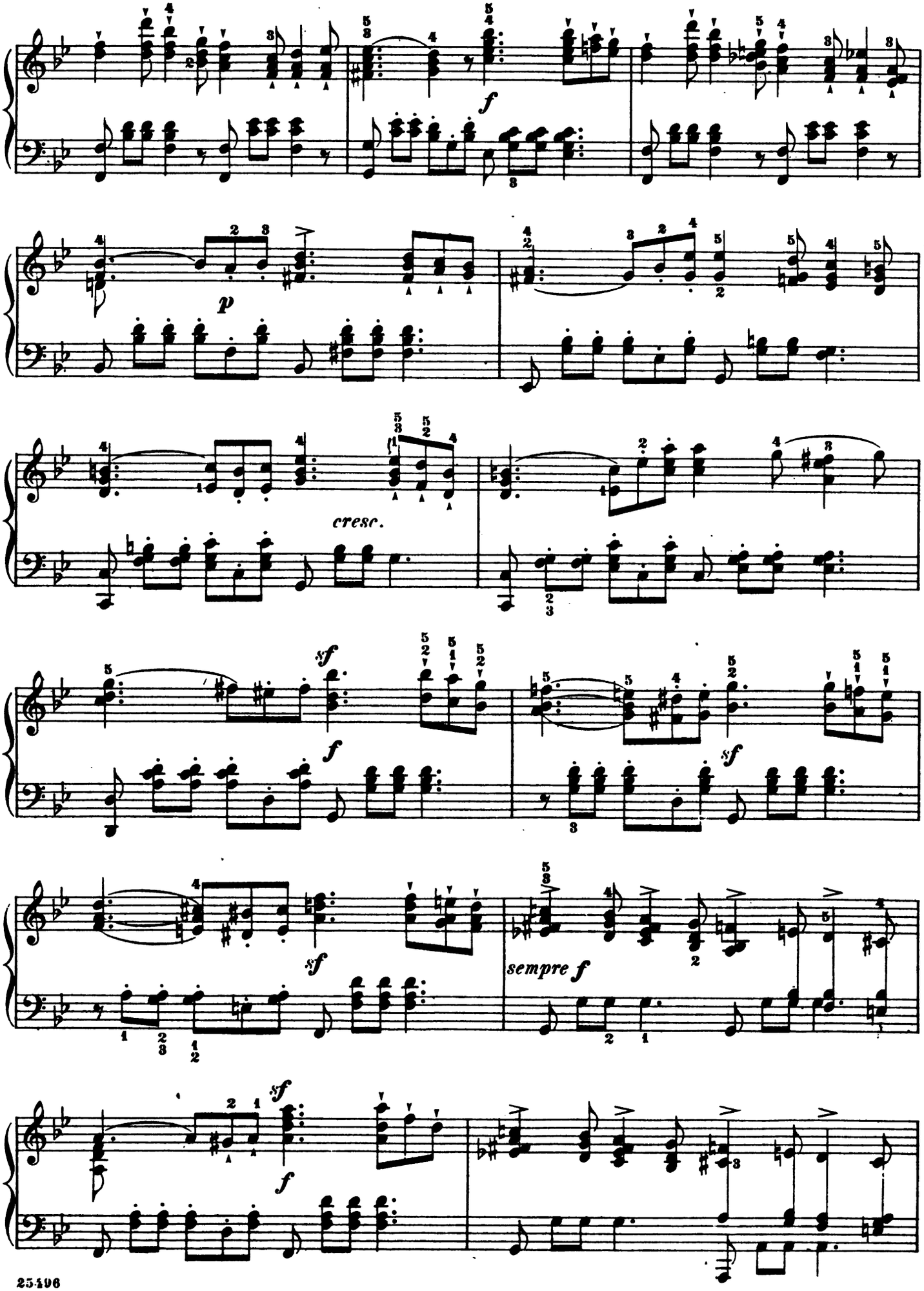
Allegro con fuoco

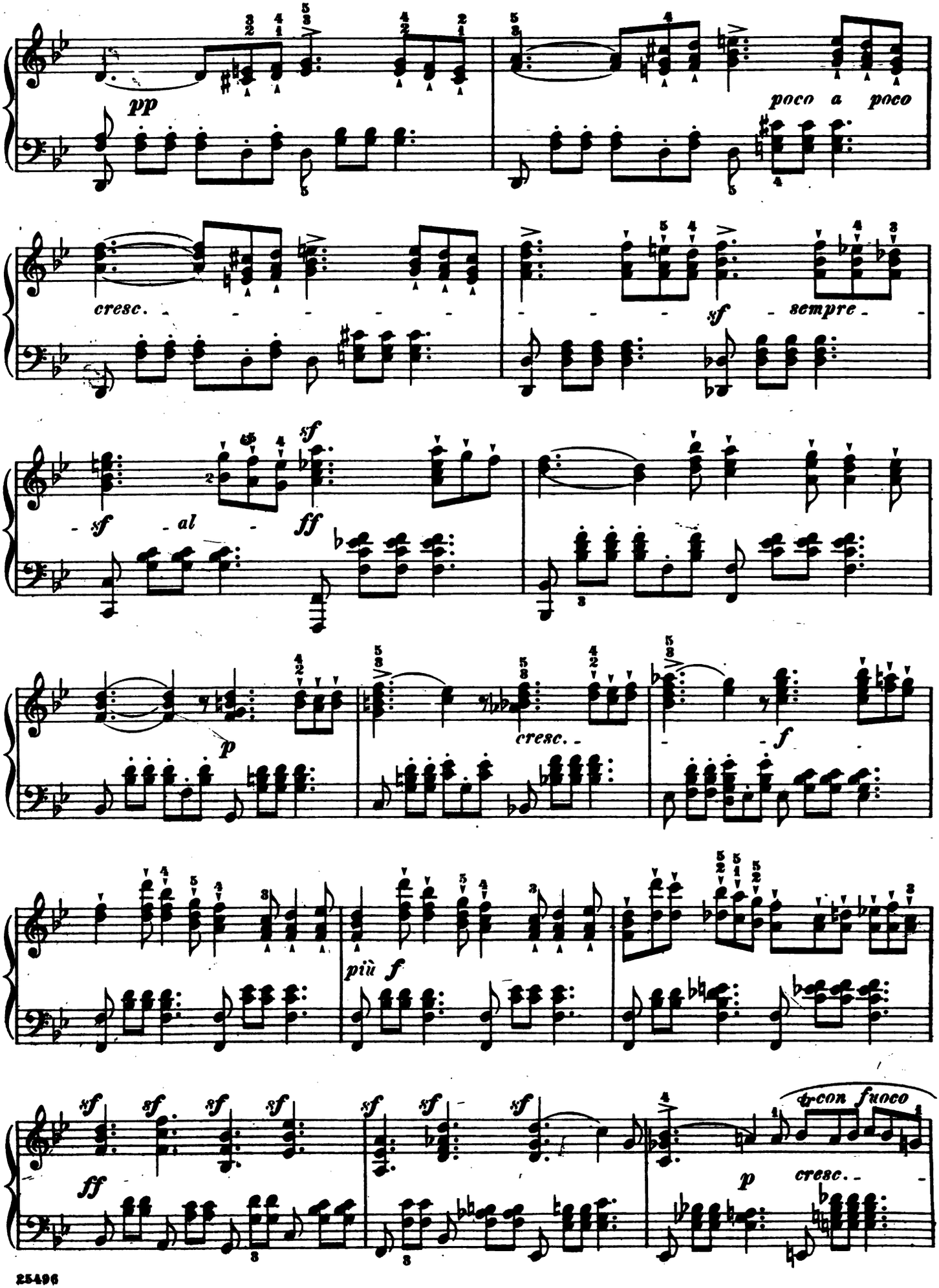
26.
Composed in 1843.

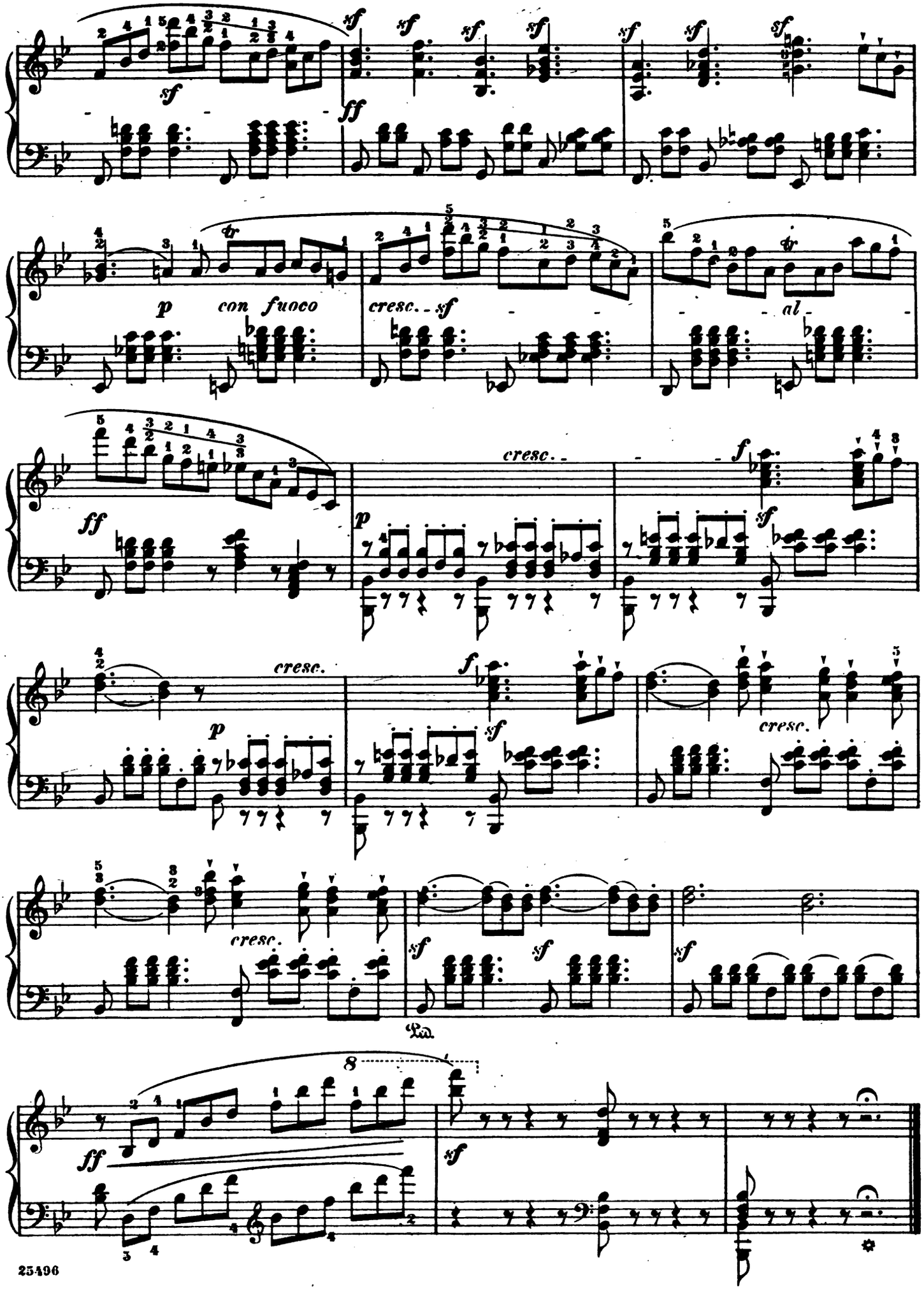





Copyright, 1915, by G. Schirmer, Inc.


f
p
cresc.
sf
f
sf
sf
sempre f
sf
f


pp
poco a poco
cresc.
sf
sempre
sf
sf
al
ff
p
cresc.
f
più f
sf
ff
con fuoco
p
cresc.

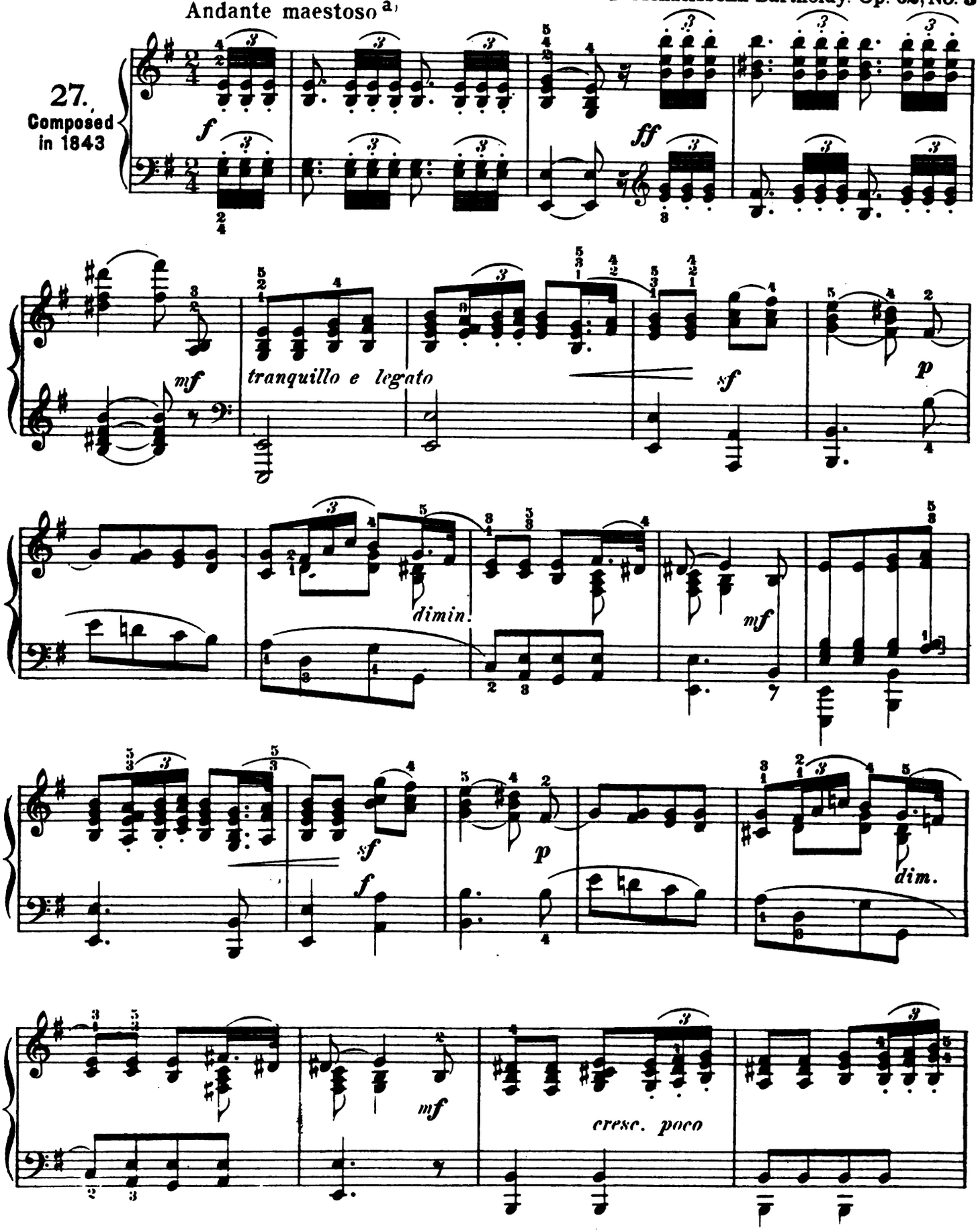

sf
ff
p
con fuoco
cresc.
al
cresc.
Ped.
8

# Funeral March

F. Mendelssohn-Bartholdy. Op. 62, No. 3

Andante maestoso [a]

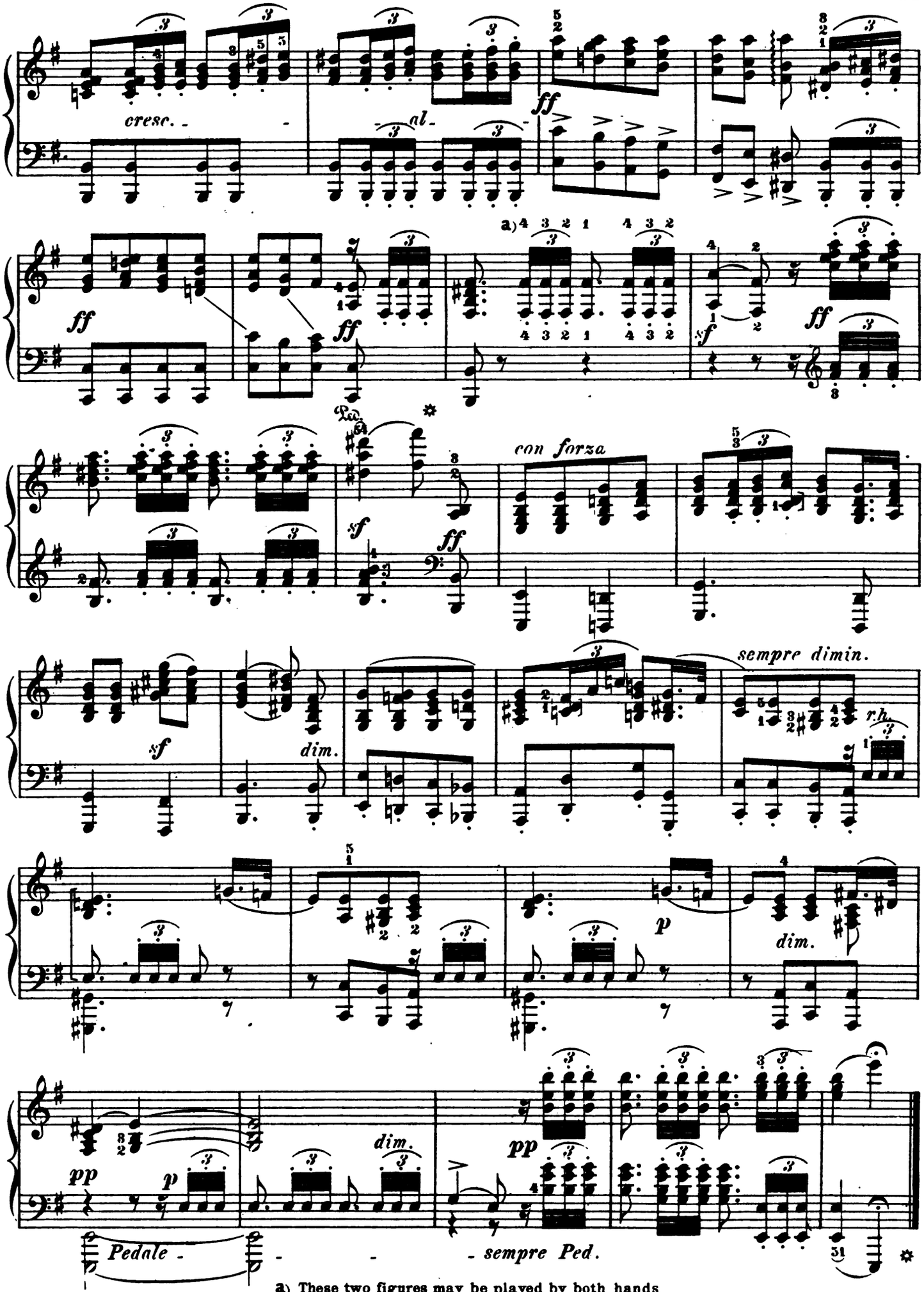
27.
Composed in 1843




a) It has become popularly known as a "Funeral March" because it was played –as orchestrated by Moscheles– at Mendelssohn's funeral.



Copyright, 1915, by G. Schirmer, Inc.



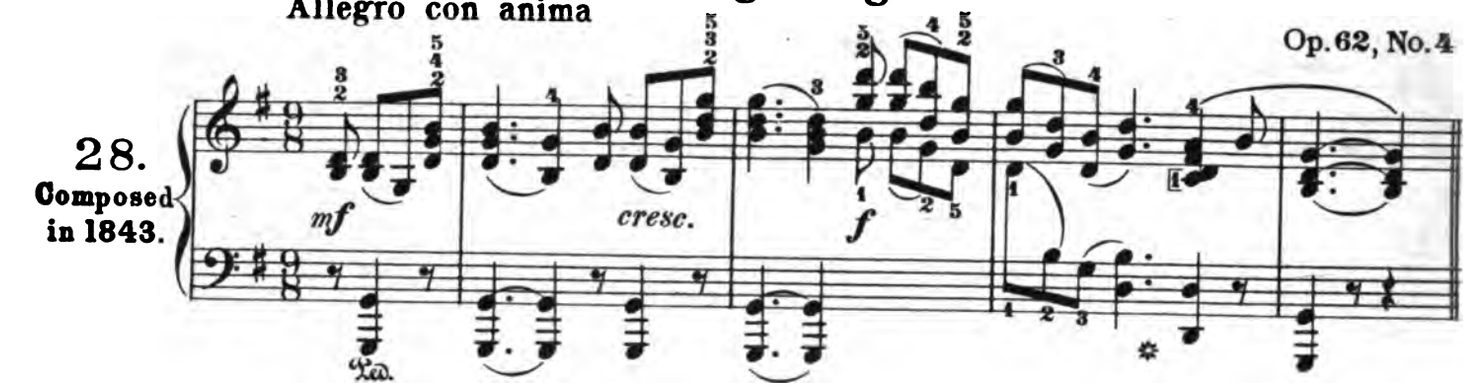

a) These two figures may be played by both hands

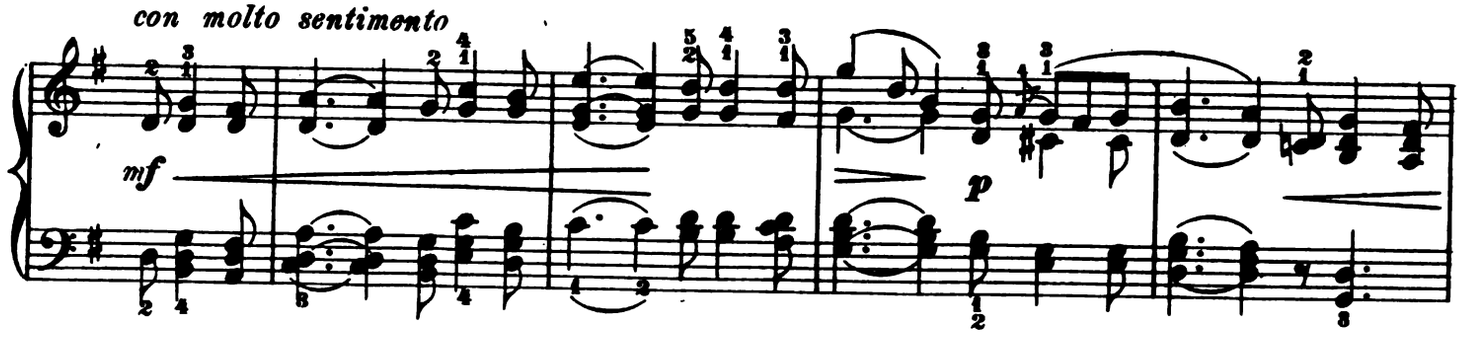
# Morning Song

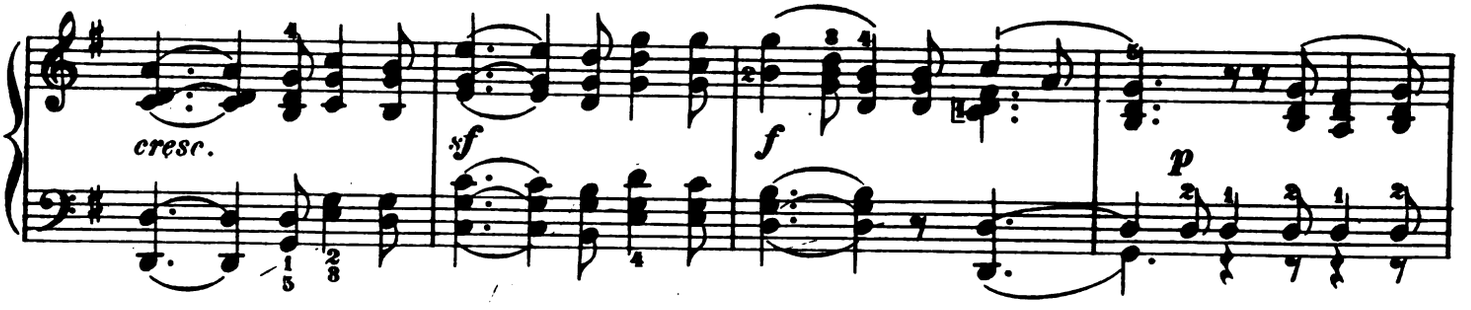
Allegro con anima

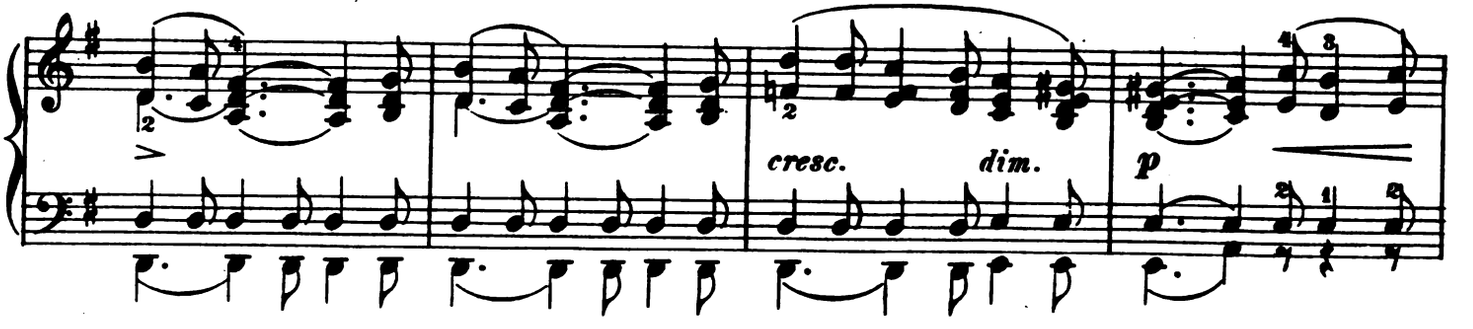
Op. 62, No. 4

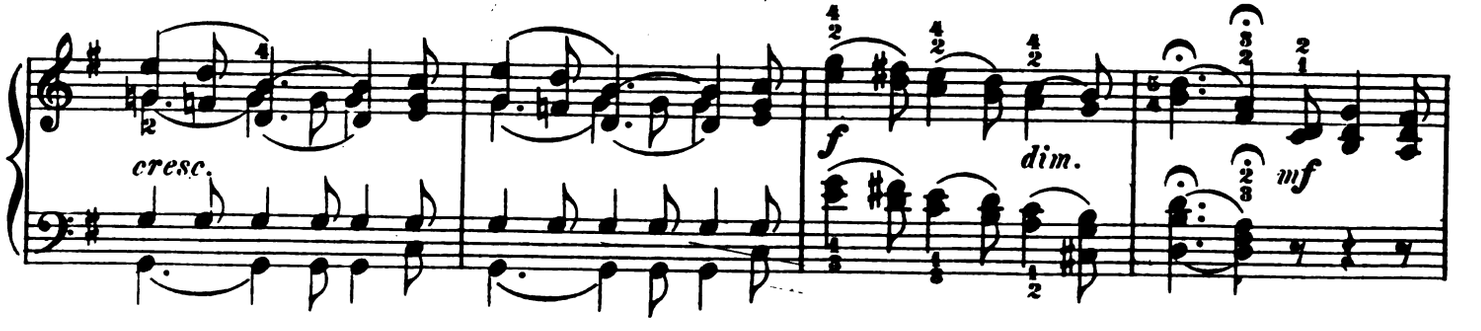
28.
Composed in 1843.



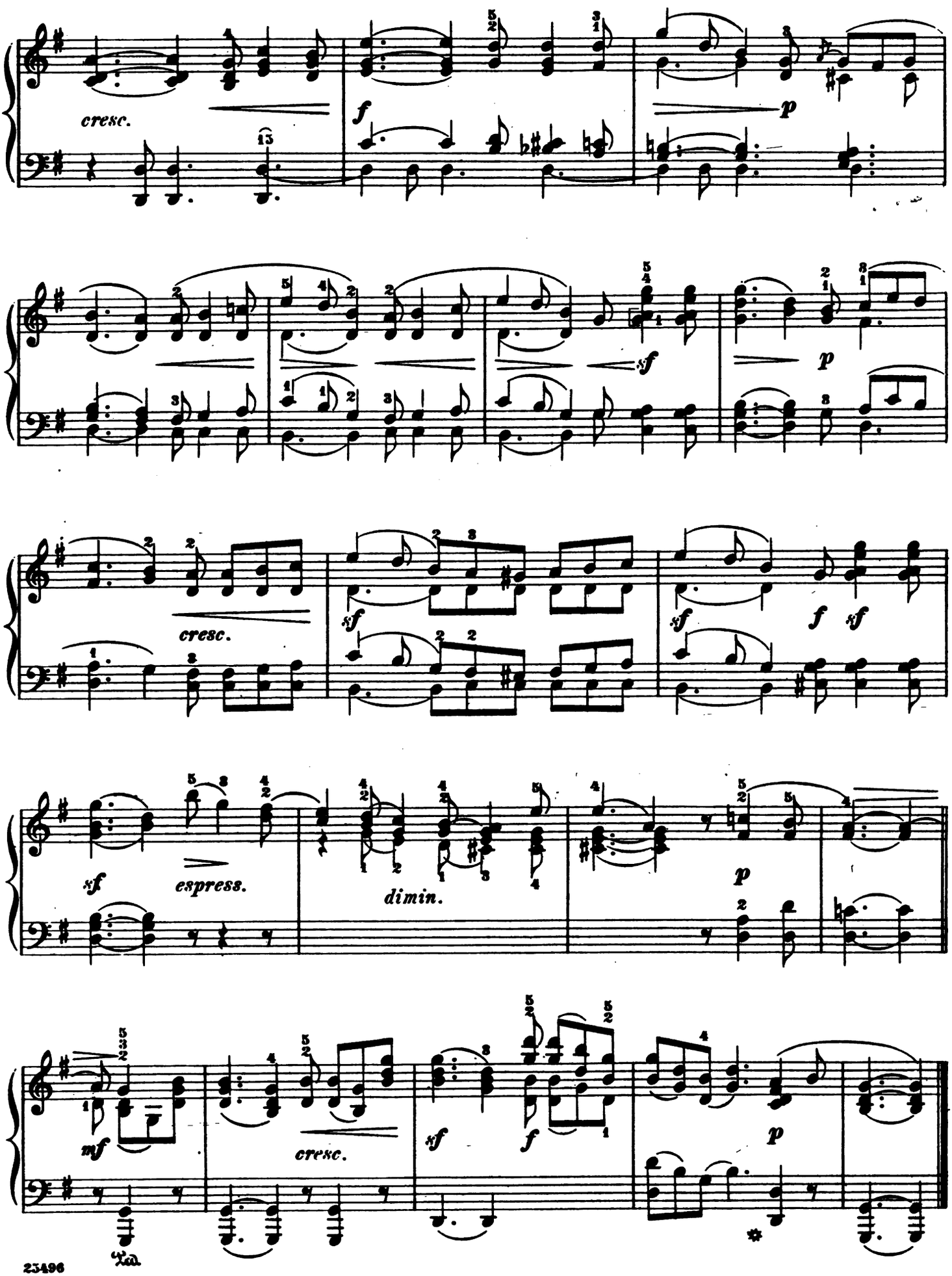



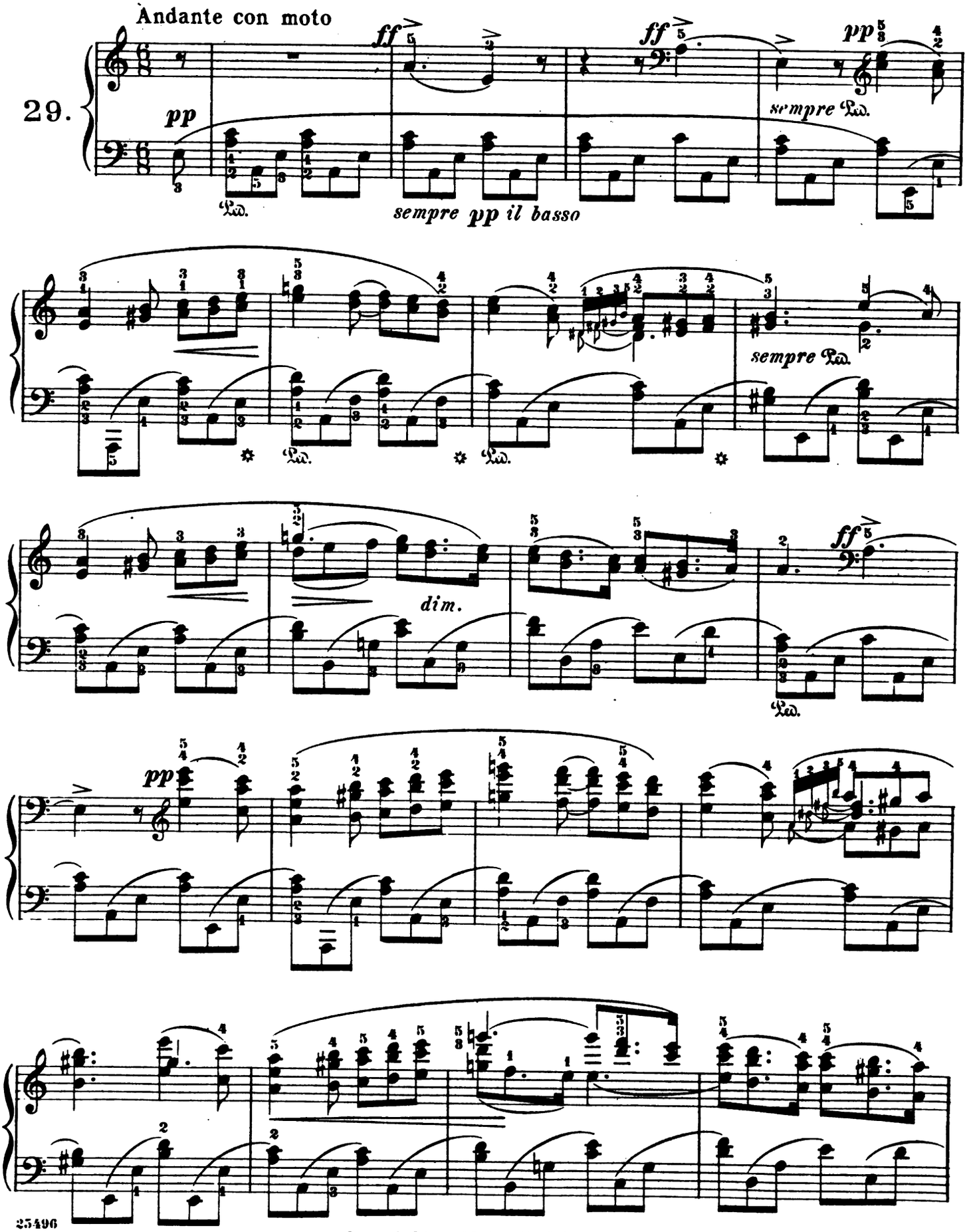



Copyright, 1915, by G. Schirmer, Inc.


cresc.
f
p
sf
p
cresc.
sf
sf
f sf
sf
espress.
dimin.
p
mf
cresc.
sf
f
p

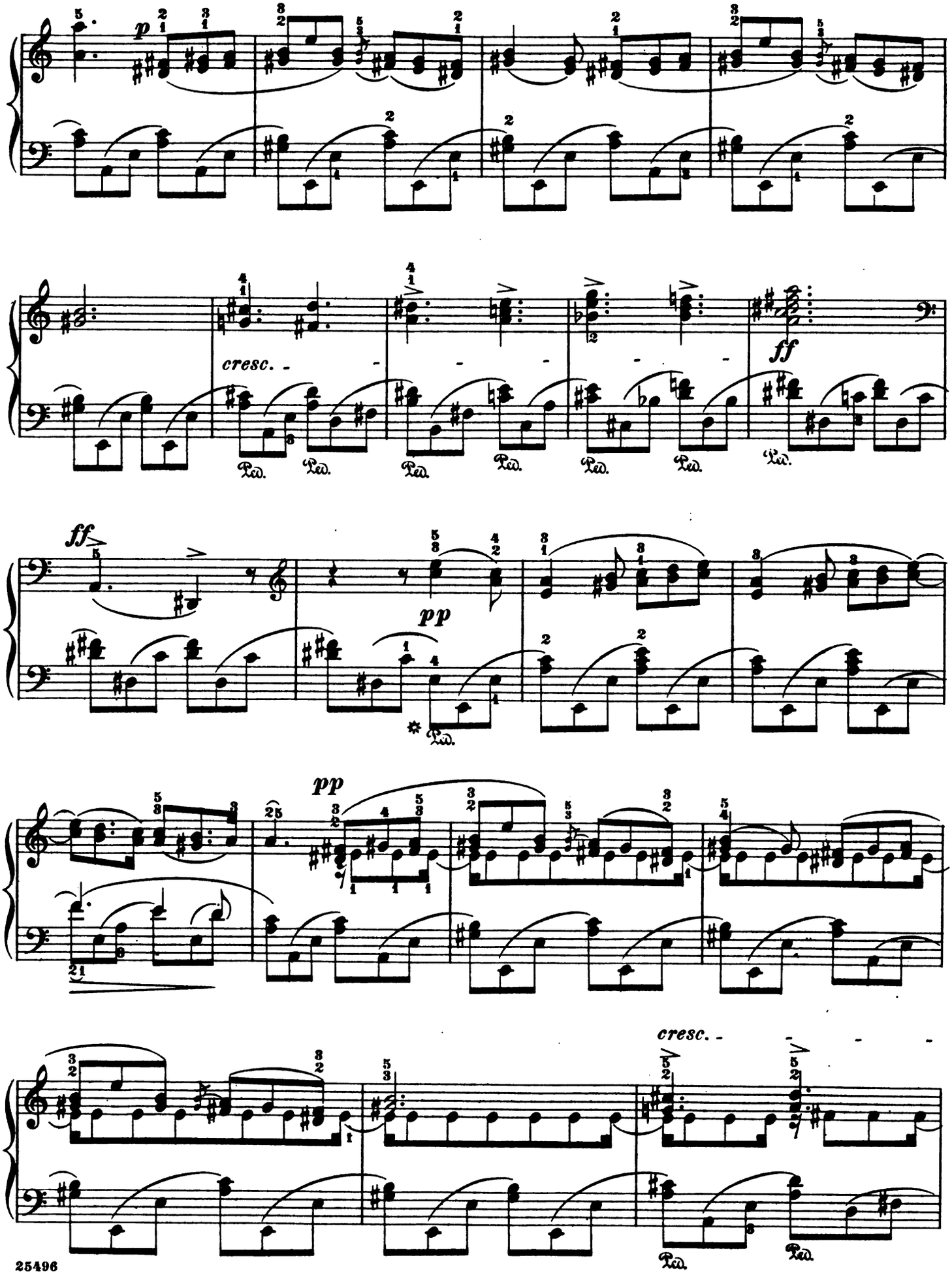
# Venetian Boat-Song No. 3

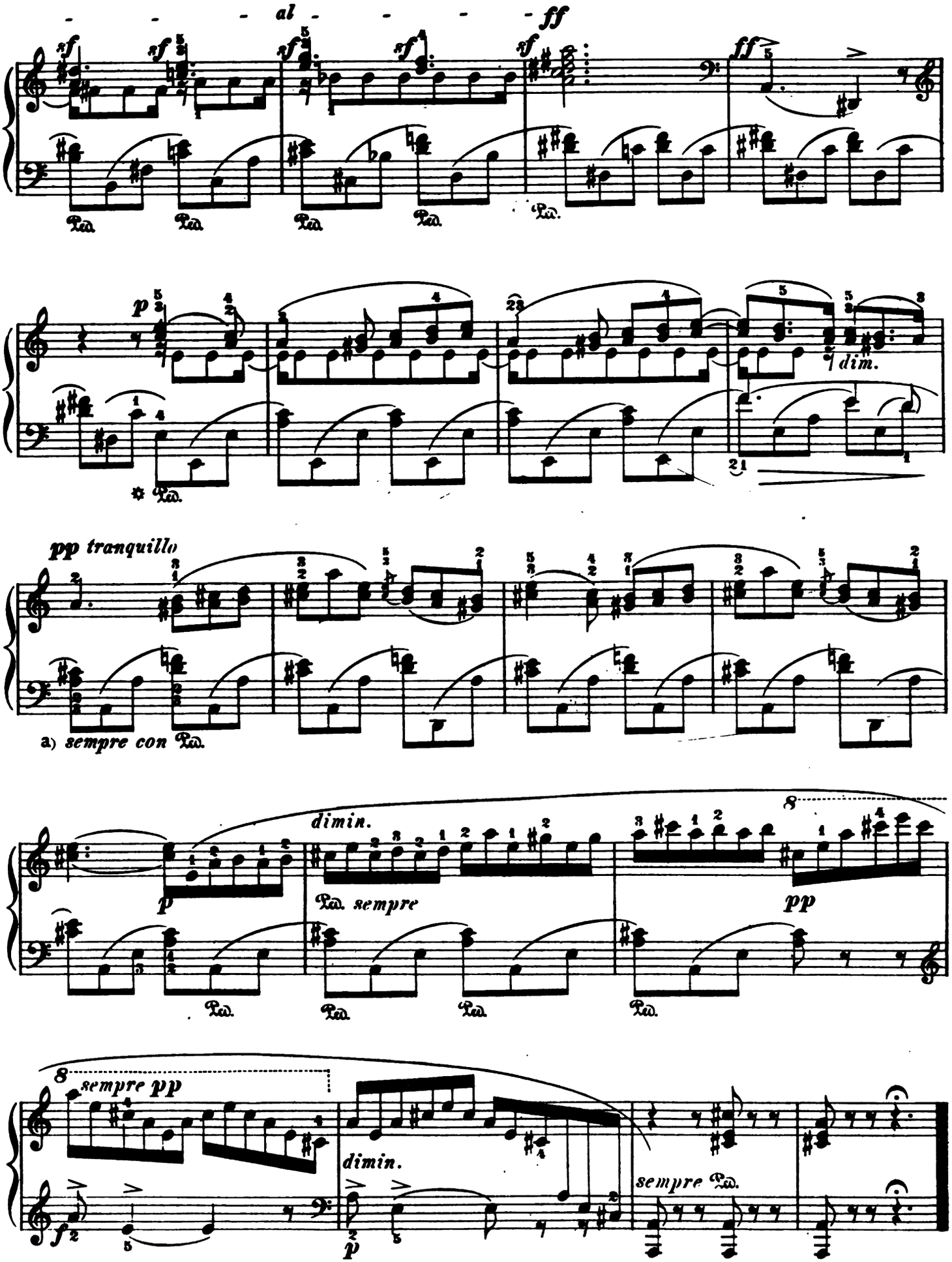
Op. 62, No. 5






Copyright, 1915, by G. Schirmer, Inc.


p
cresc.
ff
ff
pp
pp
cresc.
Ped.



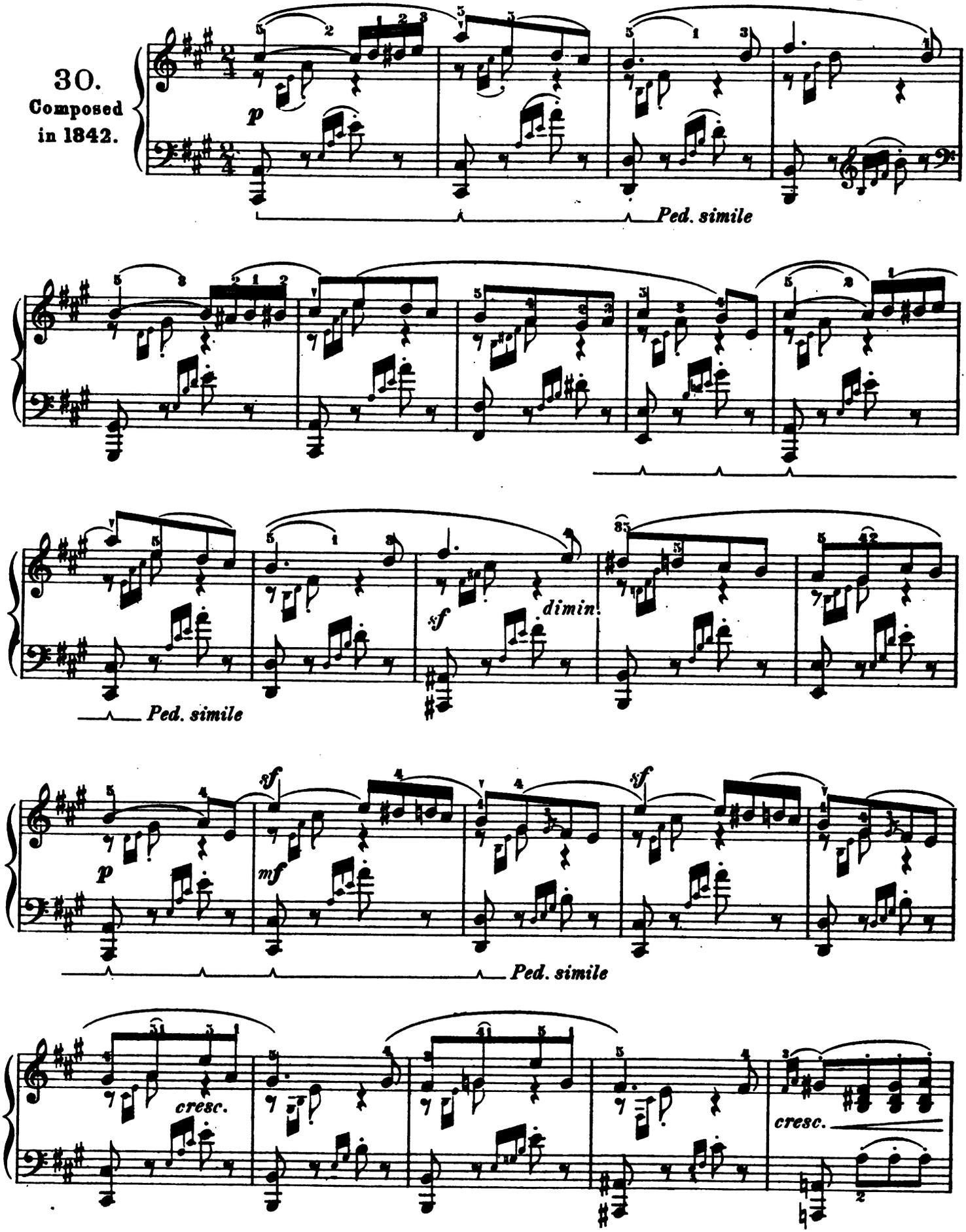

a) This remark by Mendelssohn means: "always with pedal", but of course not always with the same and continuous pedalling; it must be changed with every change of harmony, as usual.

# Spring-Song

Allegretto grazioso (♩= 88)

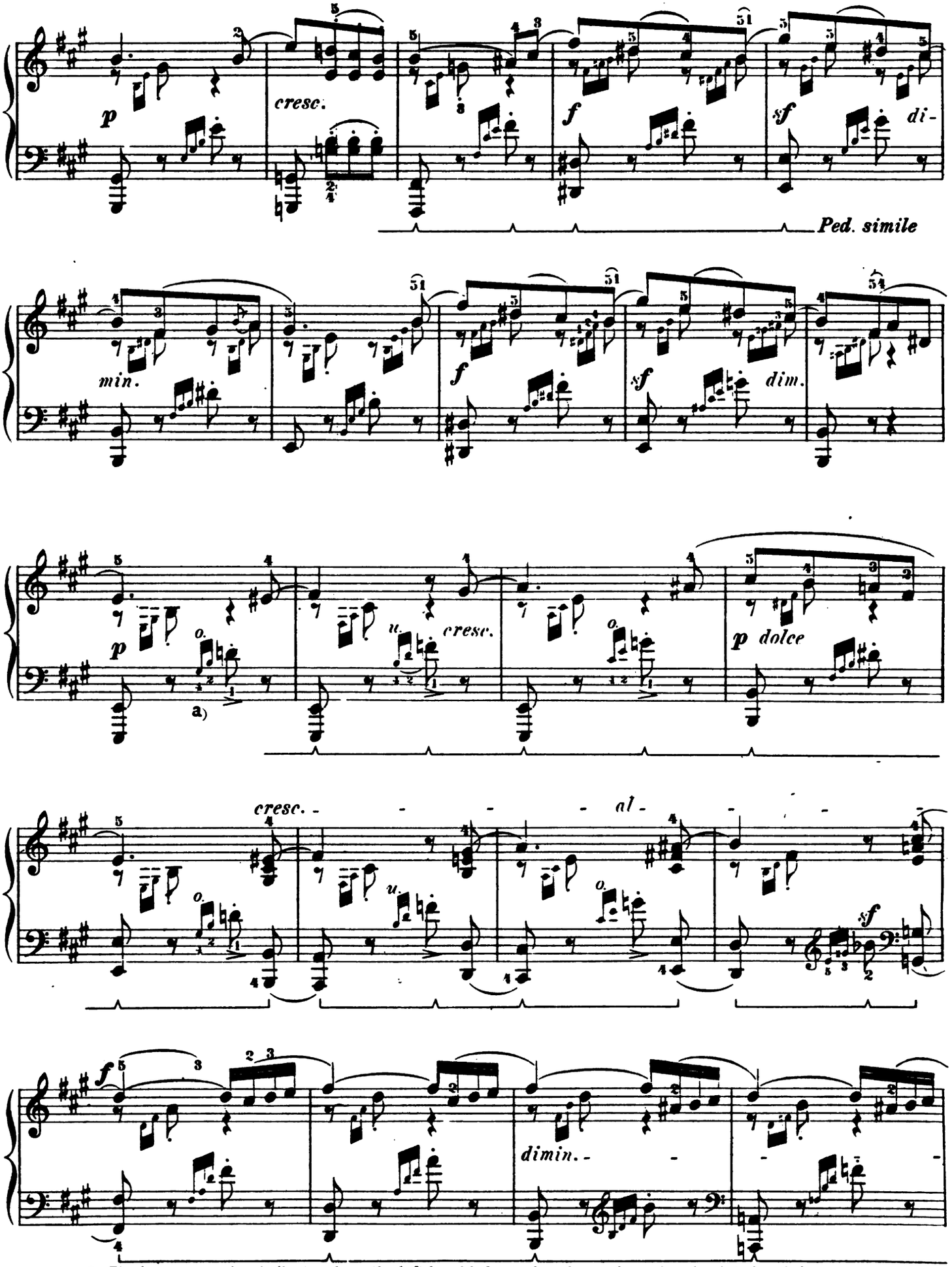
Op. 62, No. 6

30.
Composed
in 1842.

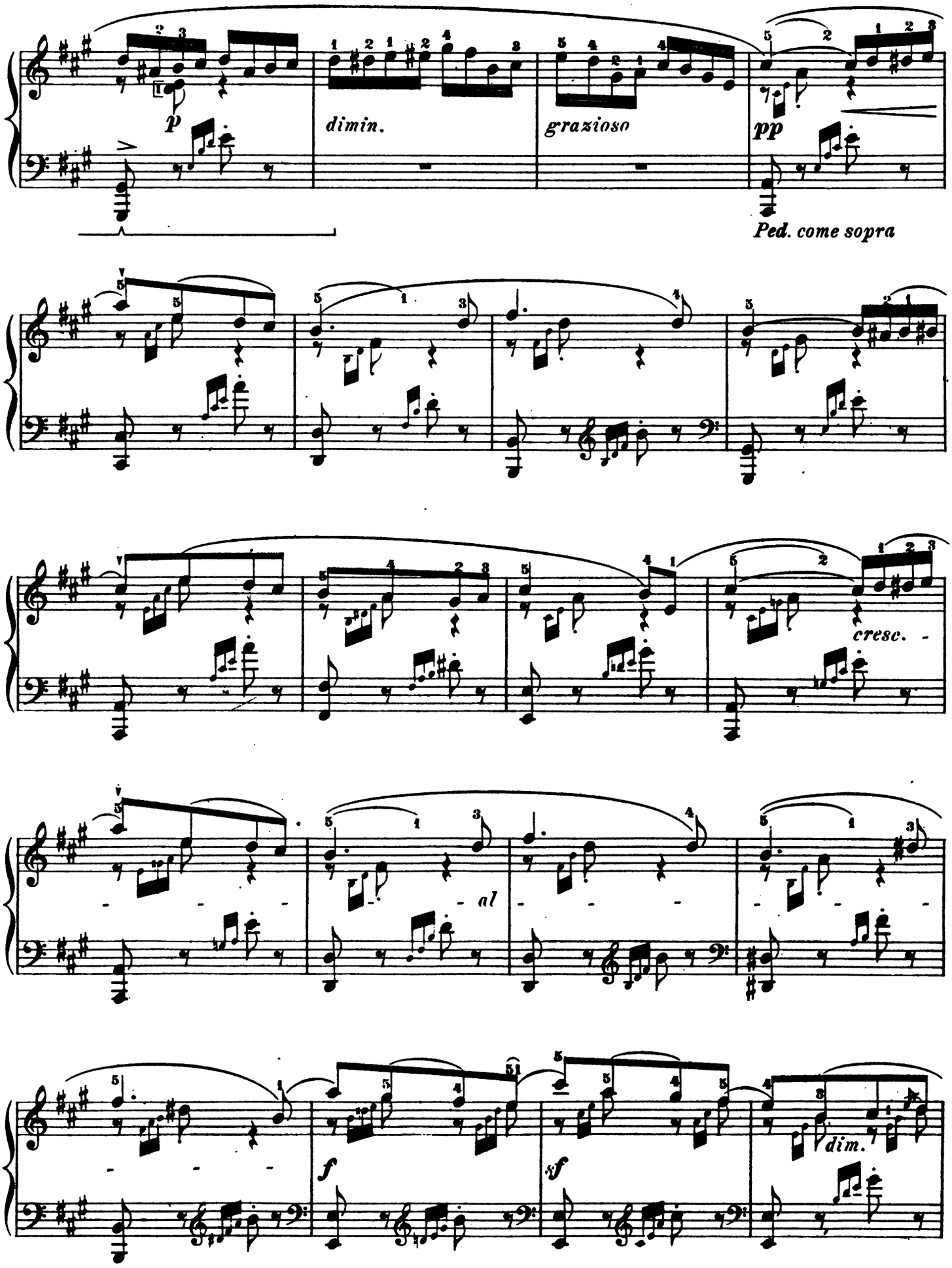


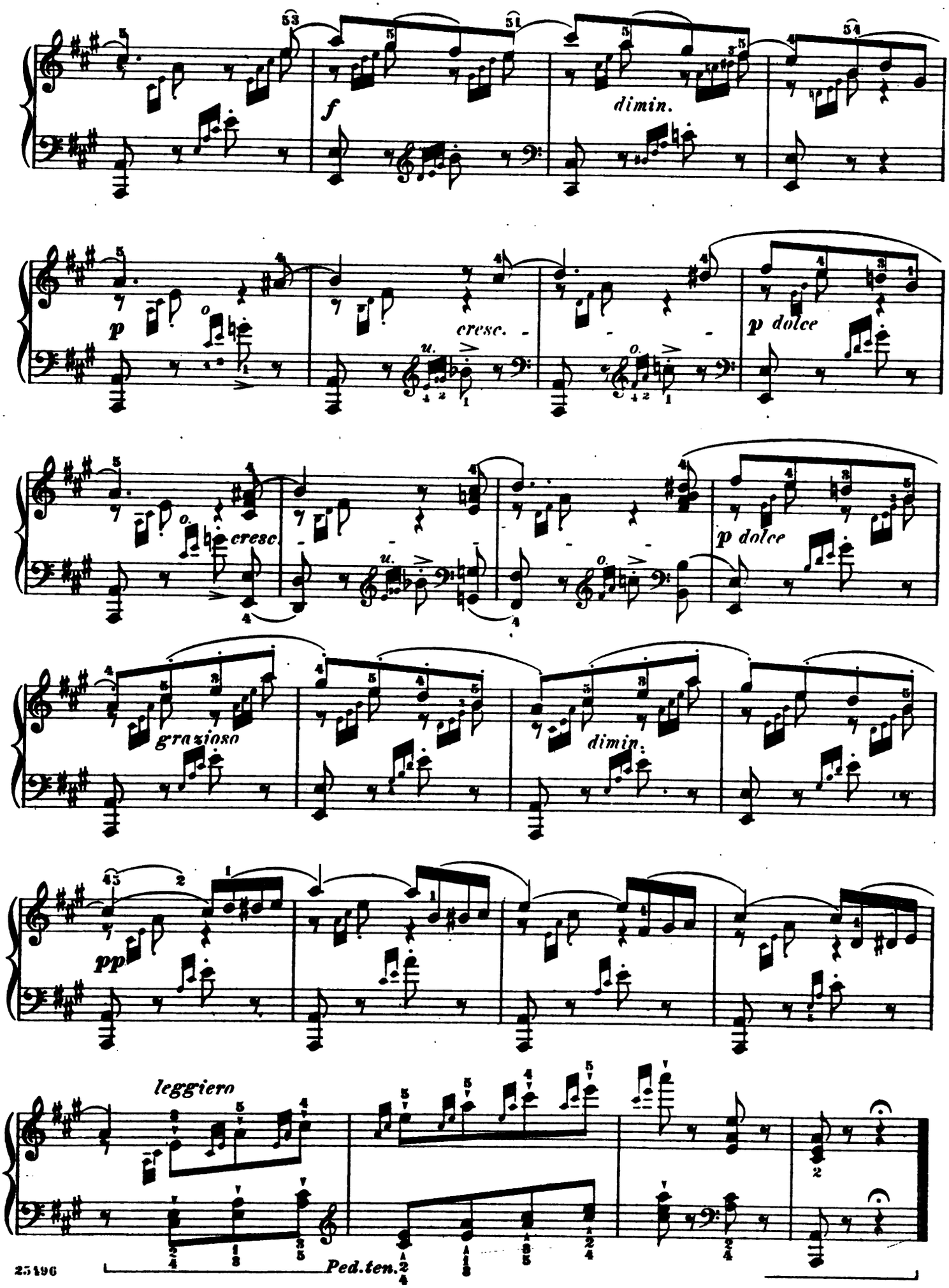



Copyright, 1915, by G. Schirmer, Inc.




a) The letters *o.* and *u.* indicate where the left hand is best placed over *(o.)* and under *(u.)* the right.


p
dimin.
grazioso
pp
Ped. come sopra
cresc.
al
f
sf
dim.

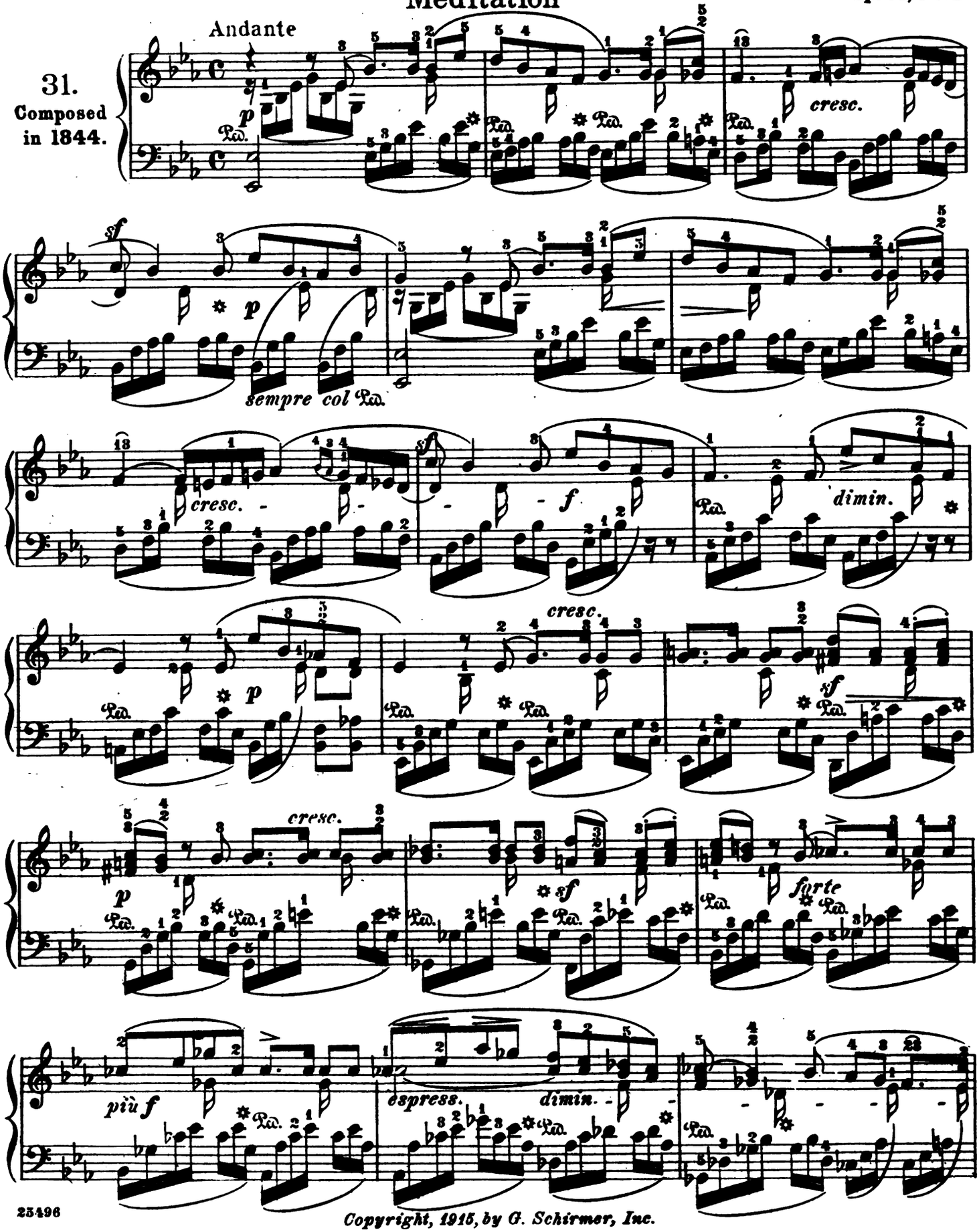

f
dimin.
p
cresc.
p dolce
cresc.
p dolce
grazioso
dimin.
pp
leggiero
Ped.ten.

# Songs without Words
## Lieder ohne Worte
Book VI (Nos. 31 to 36), Op. 67
First published in October, 1845

## Meditation

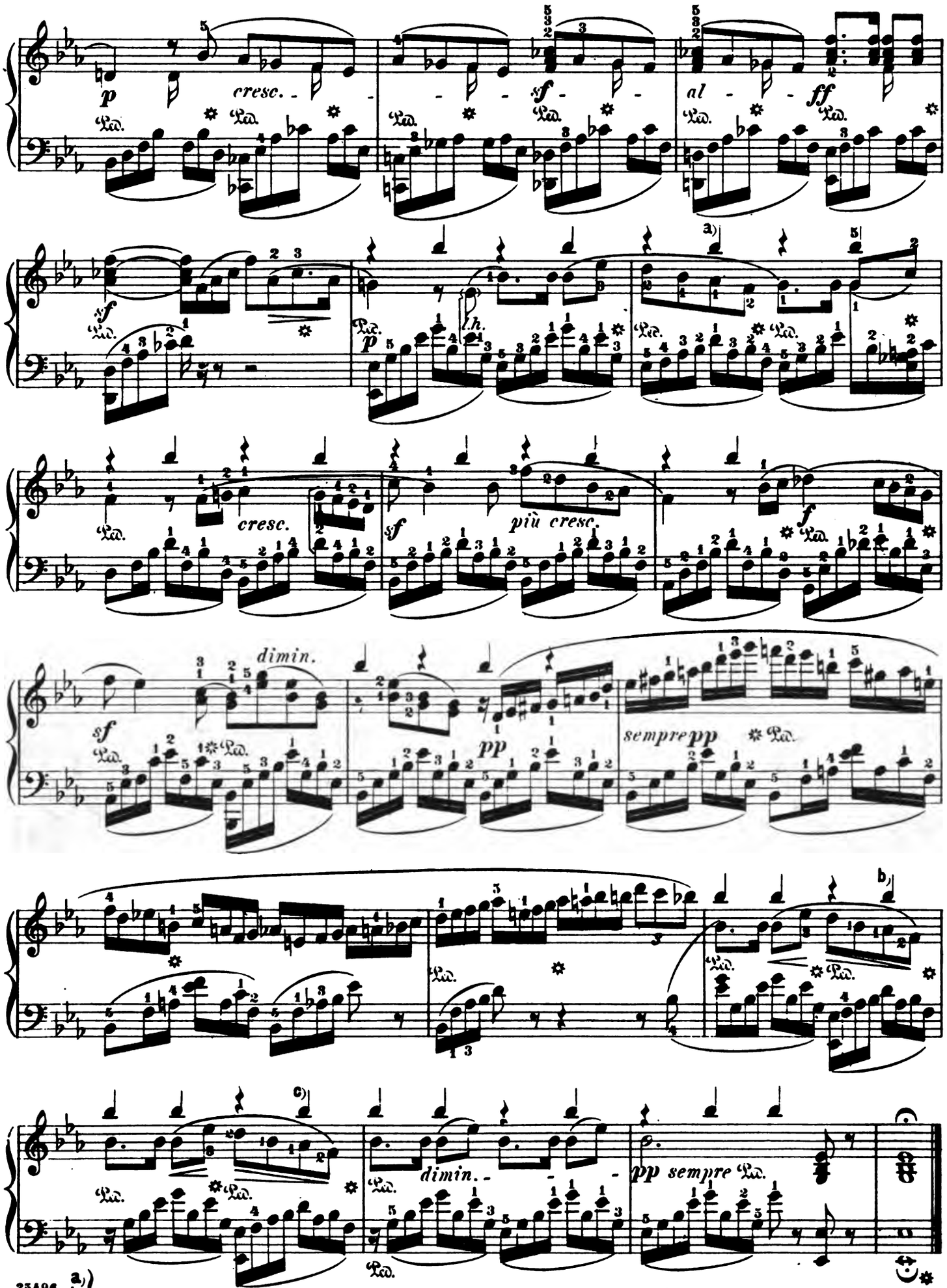
Op. 67, No. 1

31.
Composed in 1844.






Copyright, 1915, by G. Schirmer, Inc.



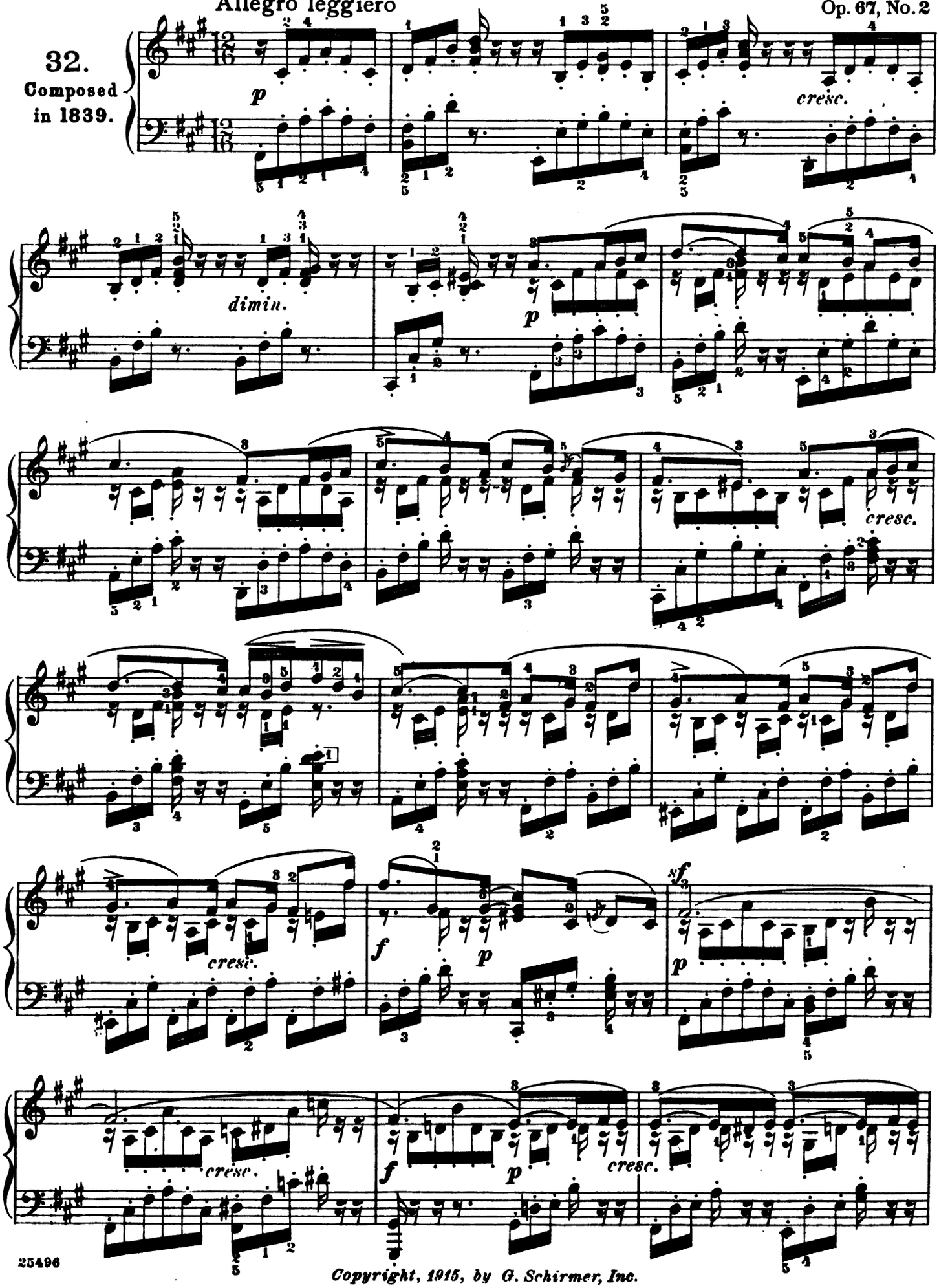

25496 a), b), c) Hands that are unable to stretch this ninth will do well to break or "roll" this interval *downward*, as it tends to preserve the unity of the melody.

# Lost Illusions

Allegro leggiero

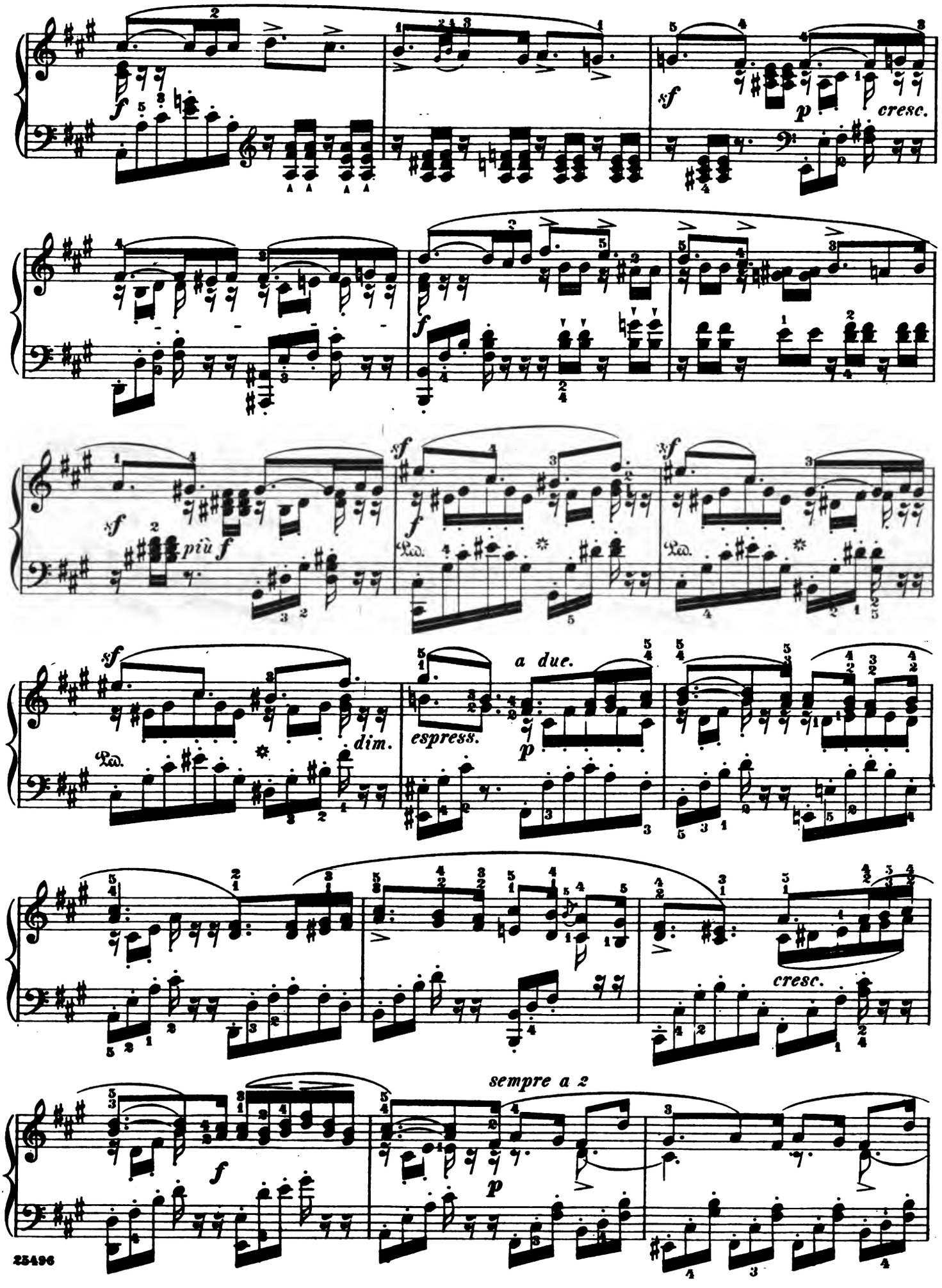
Op. 67, No. 2

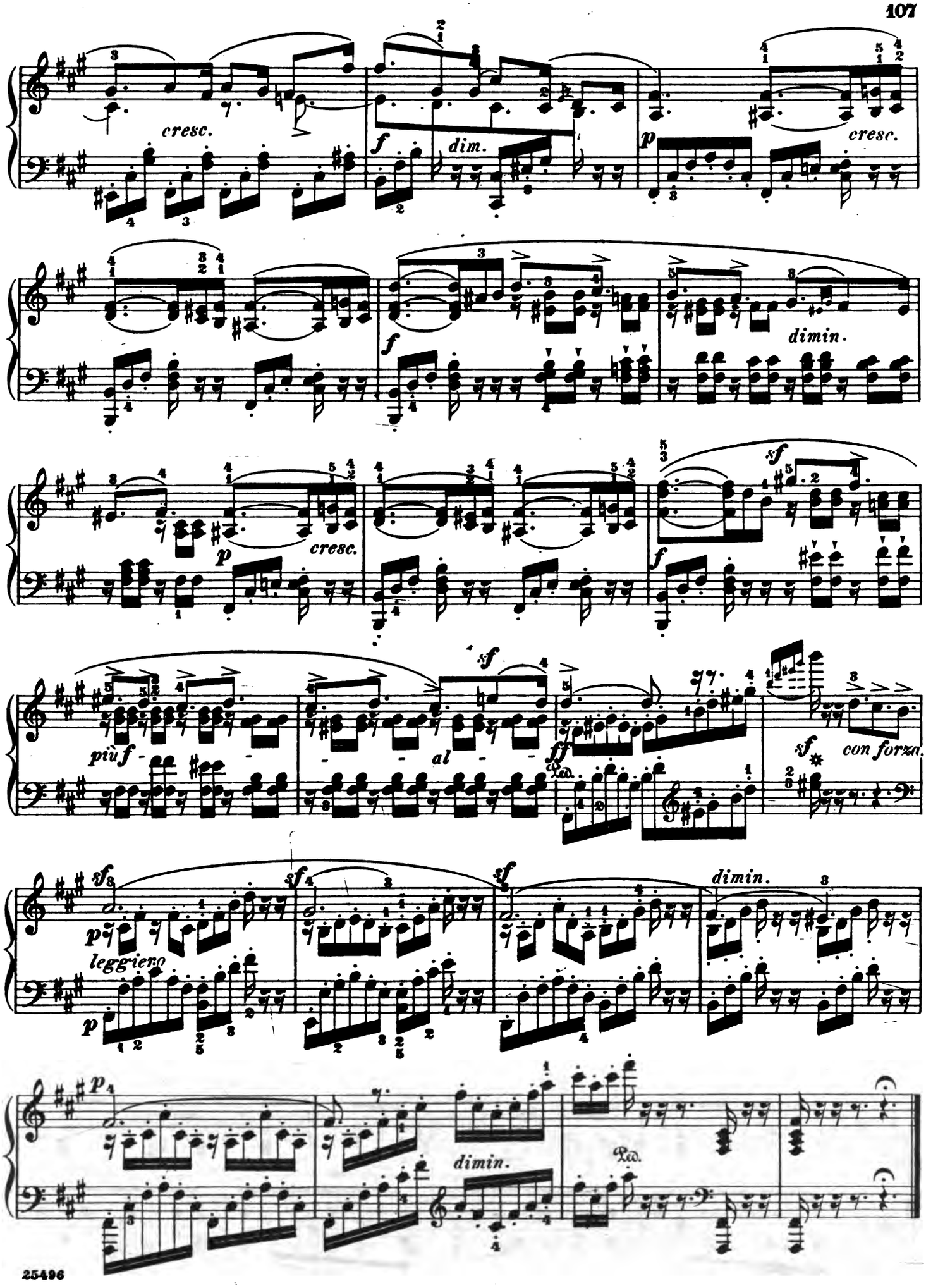
32.
Composed in 1839.






Copyright, 1915, by G. Schirmer, Inc.


cresc.
più f
dim.
espress.
a due.
cresc.
sempre a 2

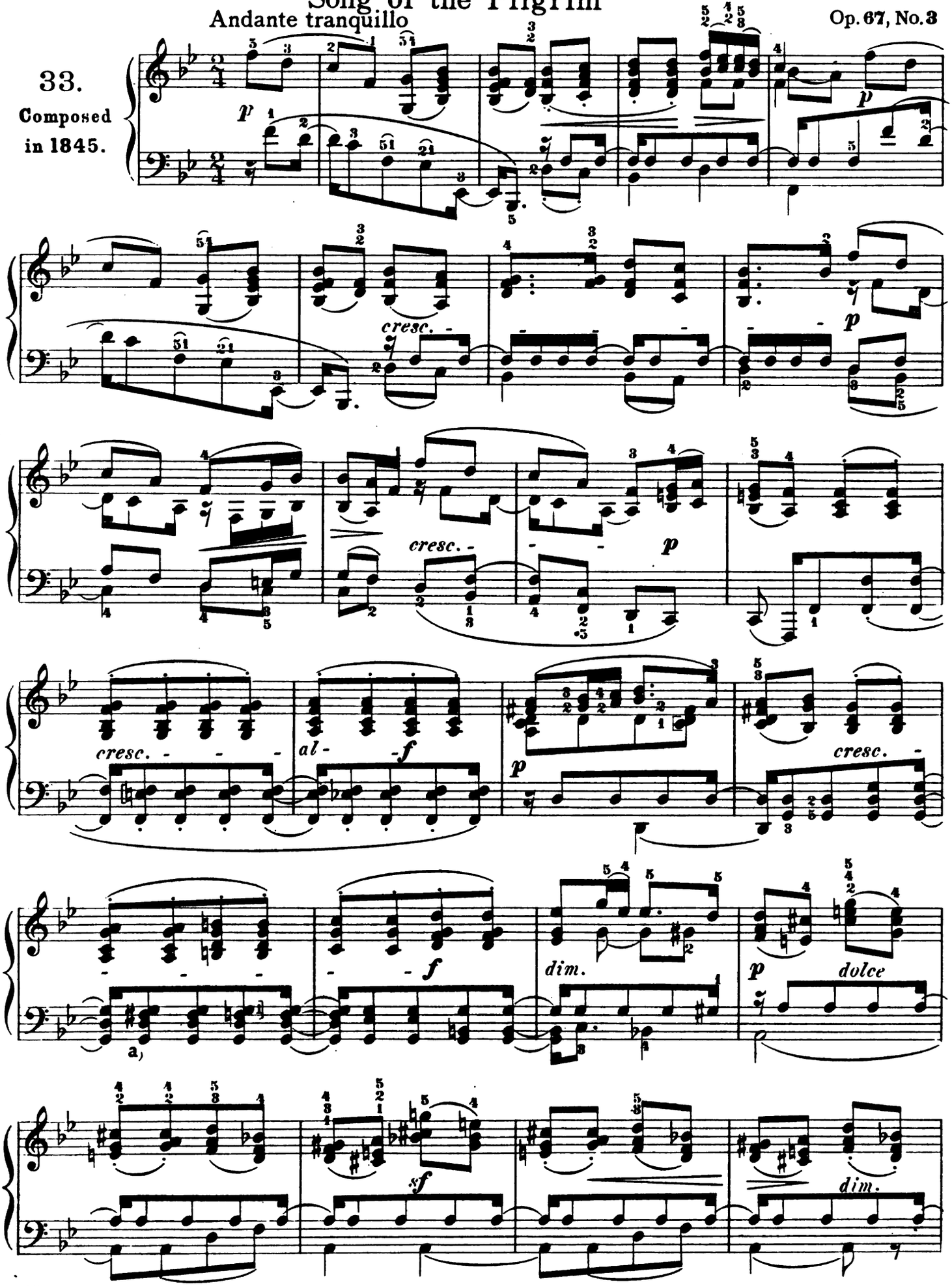

cresc.
f
dim.
p
cresc.
f
dimin.
p
cresc.
sf
f
più f
al
ff
Ped.
sf
con forza.
sf
sf
sf
dimin.
p
leggiero
p
dimin.
Ped.

# Song of the Pilgrim

Andante tranquillo

Op. 67, No. 3

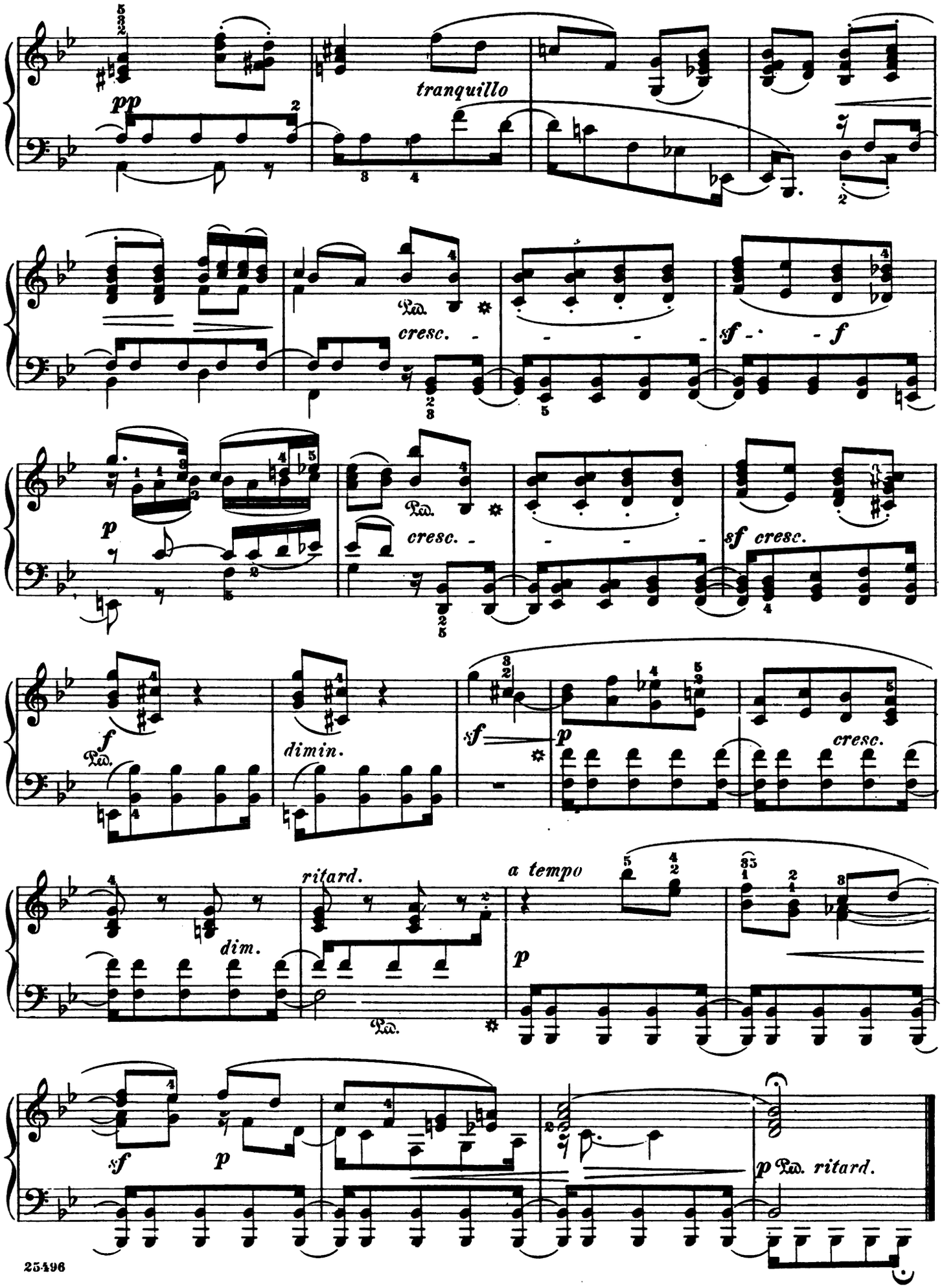
33.
Composed in 1845.




a) Small hands may omit the upper G of the left hand.



Copyright, 1915, by G. Schirmer, Inc.

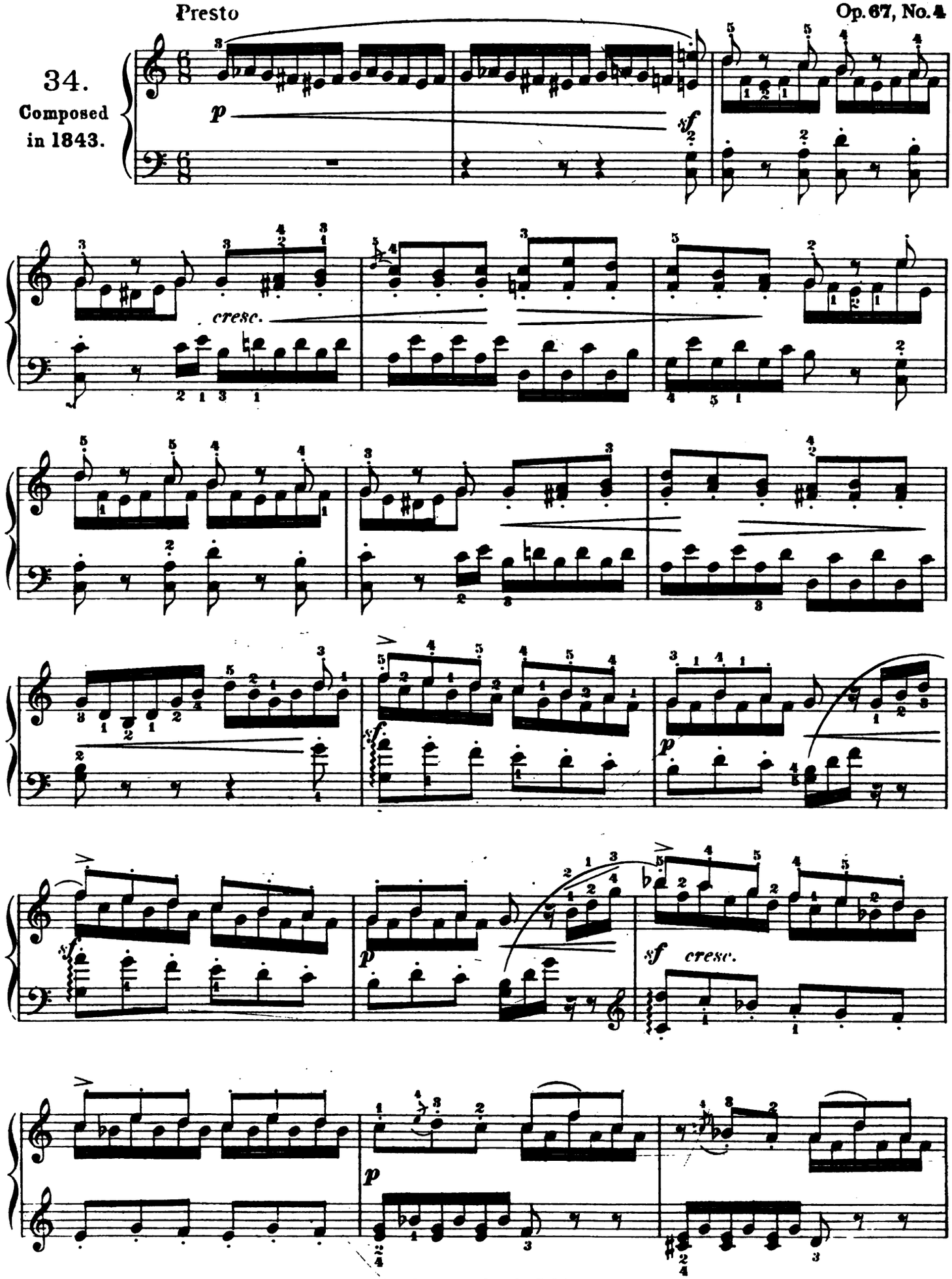

pp
tranquillo
cresc.
sf
f
p
cresc.
sf cresc.
f
dimin.
sf
p
cresc.
ritard.
dim.
a tempo
p
sf
p
p ritard.

# Spinning-Song

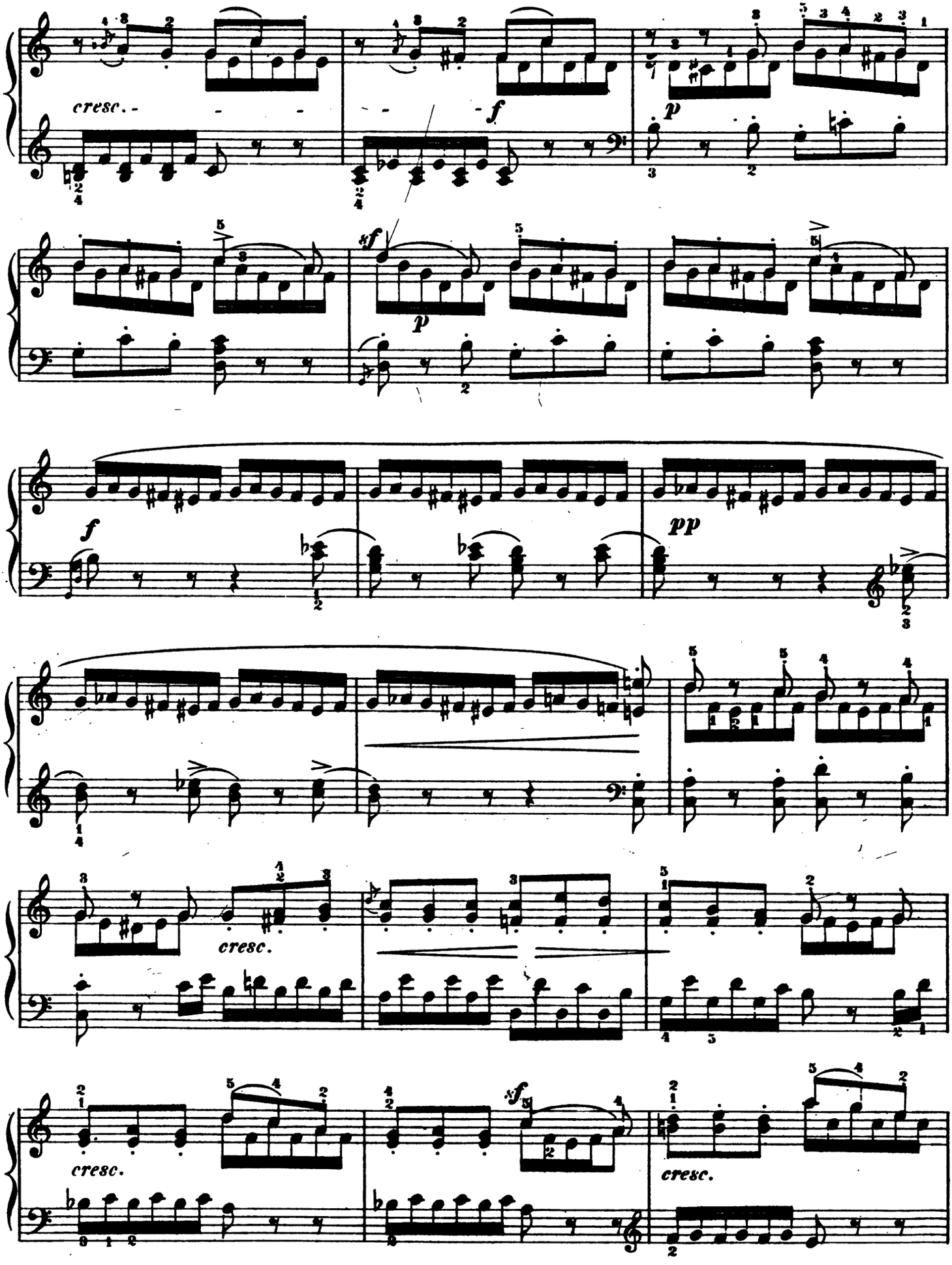
Presto

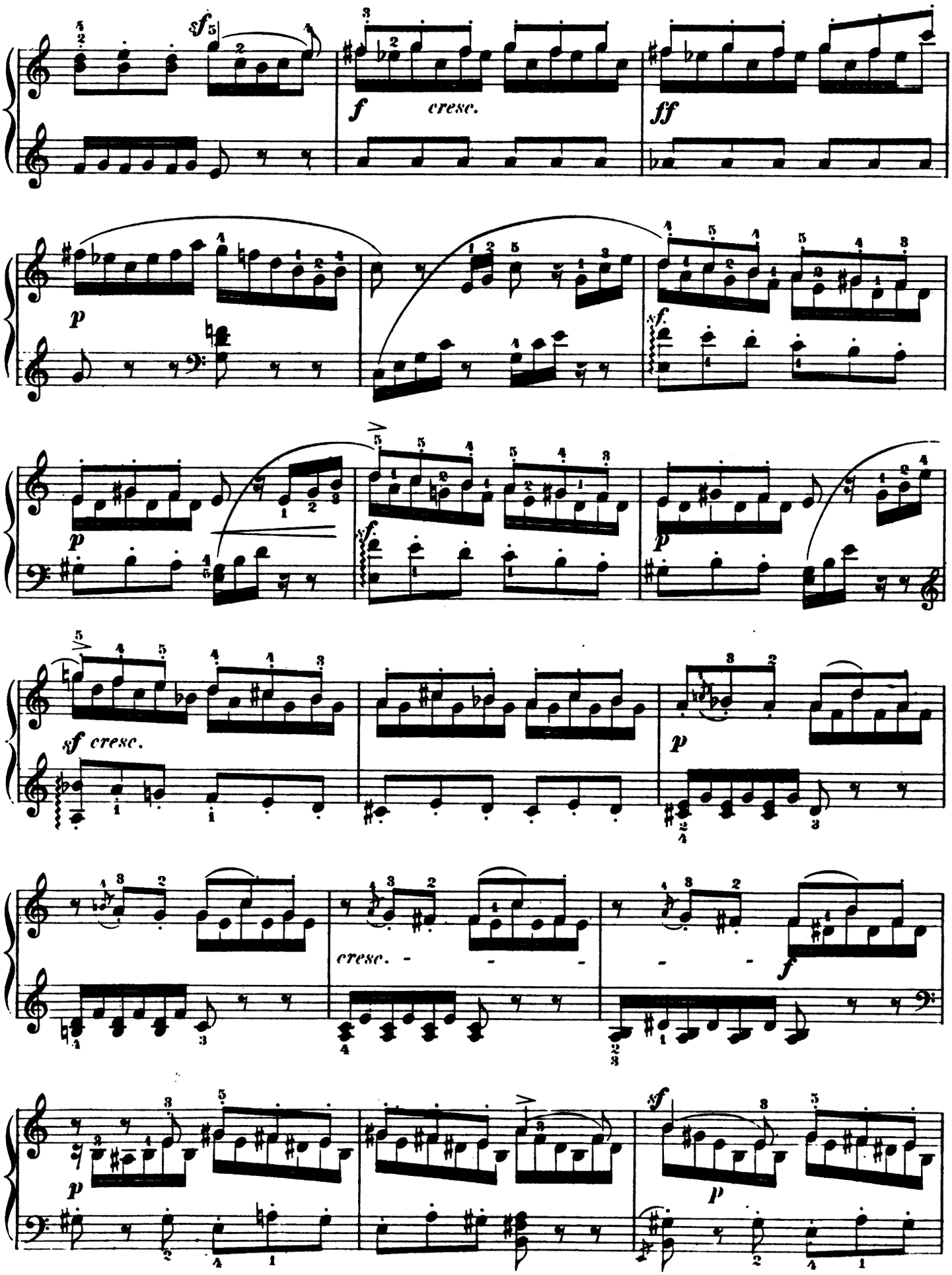
Op. 67, No. 4

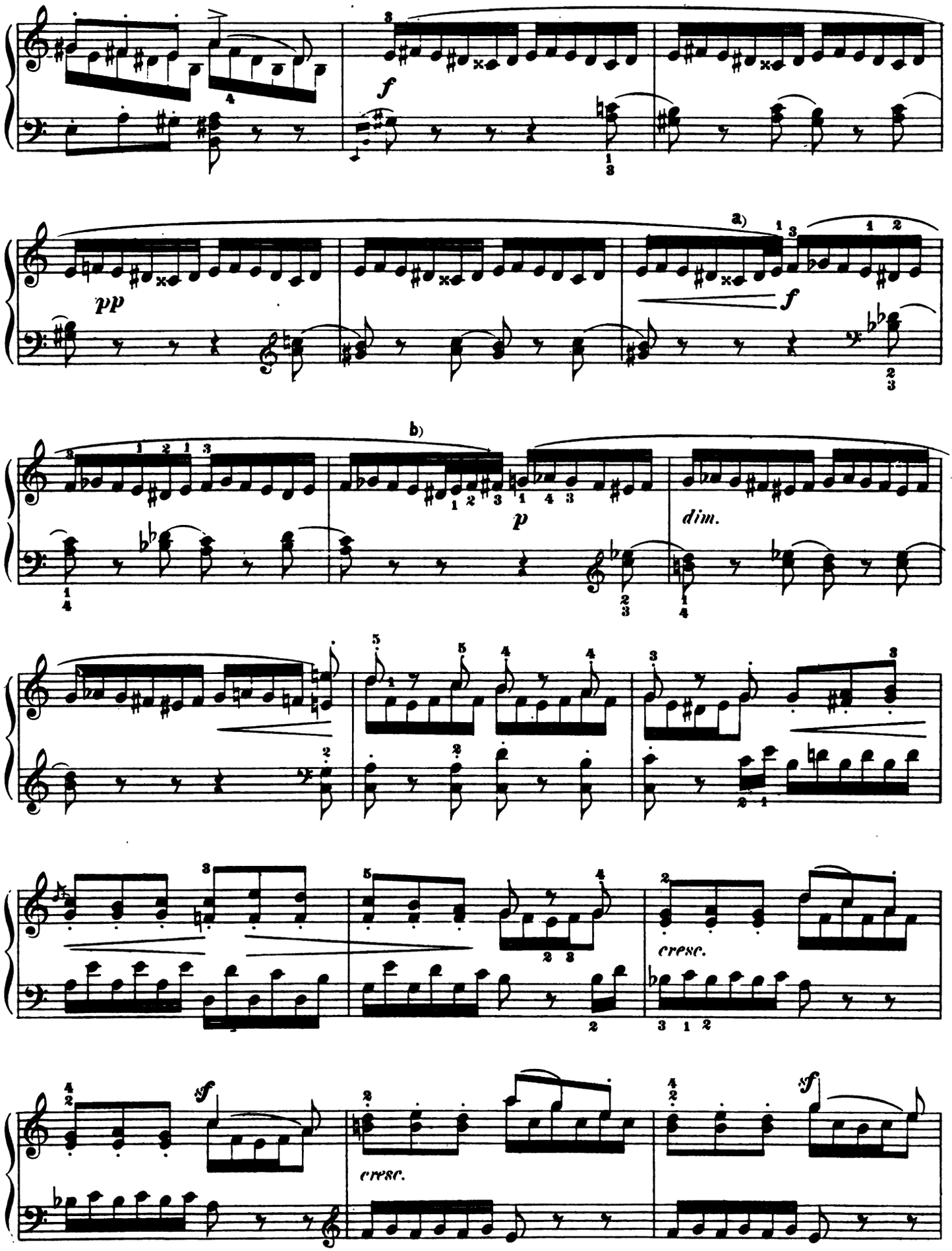
34.
Composed in 1843.



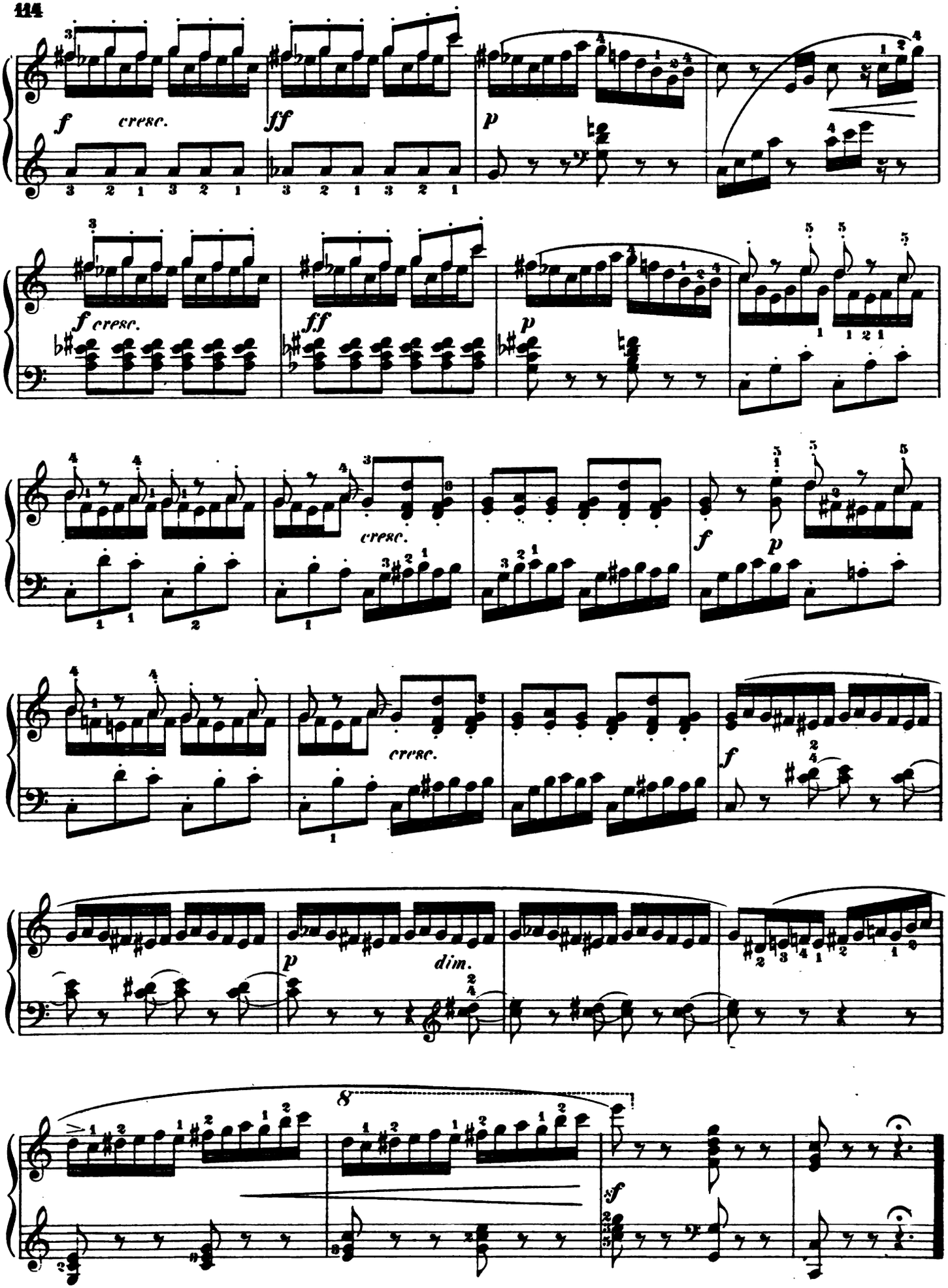

Copyright, 1915, by G. Schirmer, Inc.


cresc.
f
p
sf
p
f
pp
cresc.
cresc.
sf
cresc.
cresc.


sf
f
cresc.
ff
p
sf
p
sf
p
sf cresc.
p
cresc.
f
p
sf
p



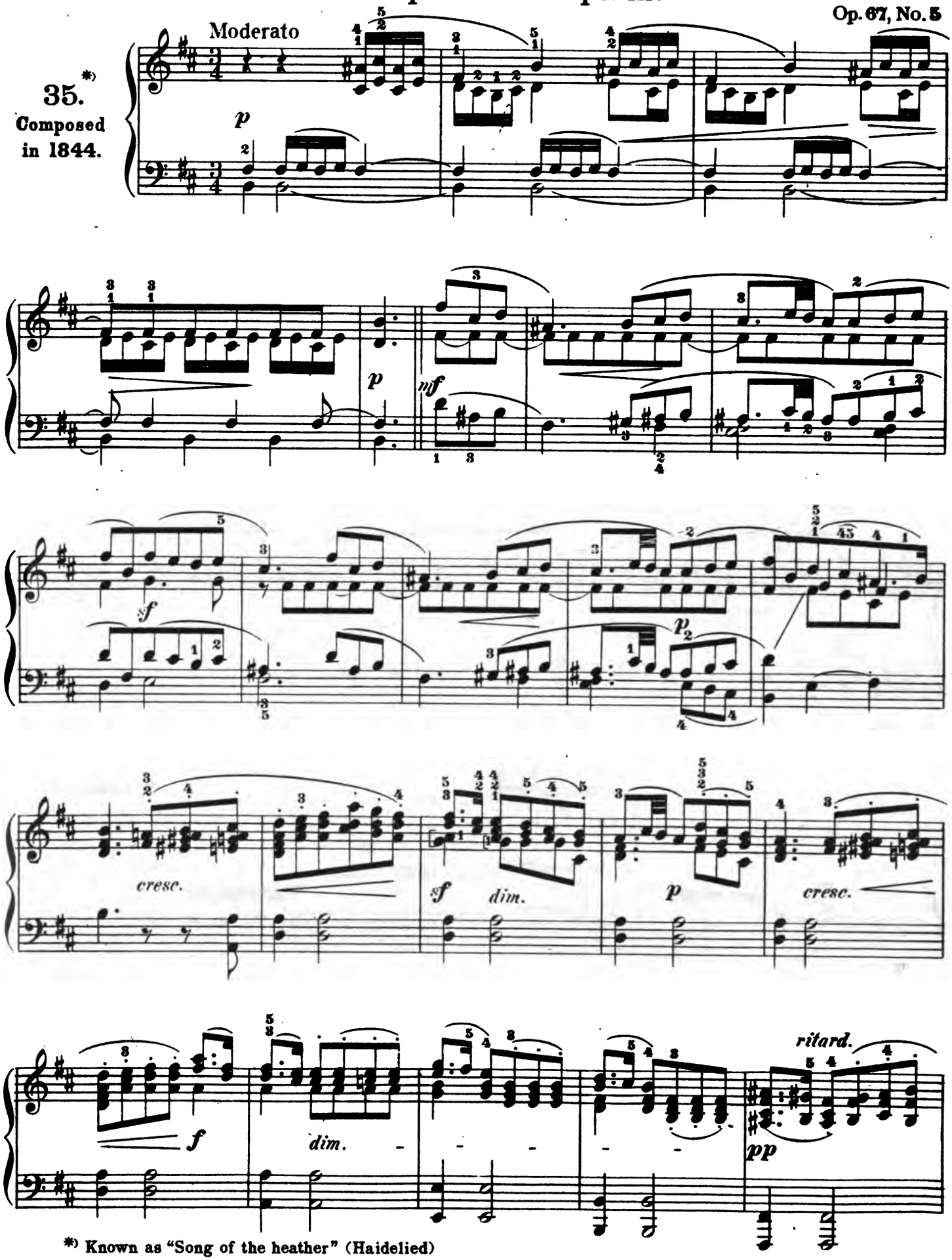

a) To avoid rhythmical angularity the increase of speed should not be made too noticeable. The following manner of execution is suggested at a) and at b)


f
cresc.
ff
p
f cresc.
ff
p
cresc.
f
p
cresc.
f
p
dim.
8
f

# The Shepherd's Complaint

Op. 67, No. 5

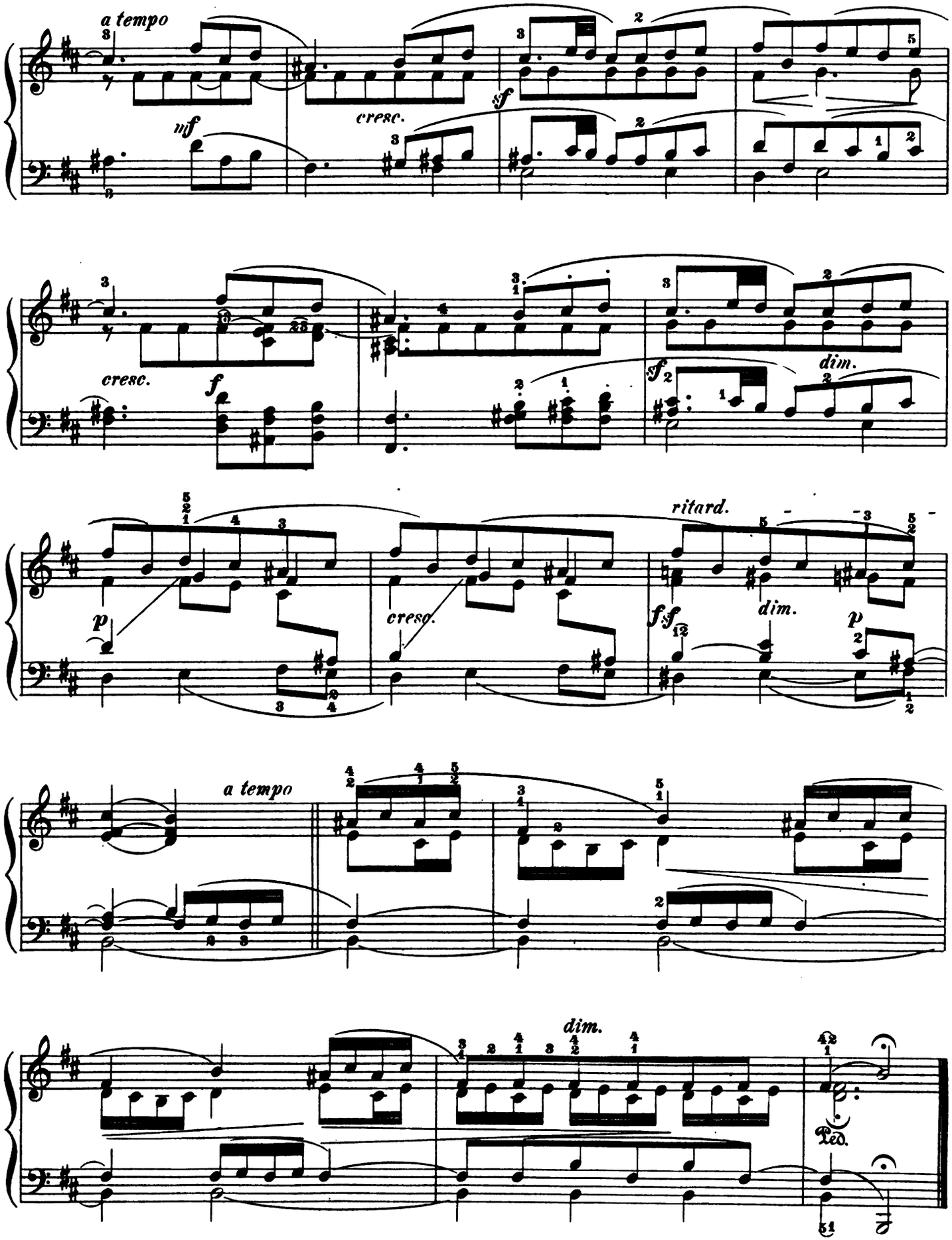
35.*)
Composed in 1844.




*) Known as "Song of the heather" (Haidelied)

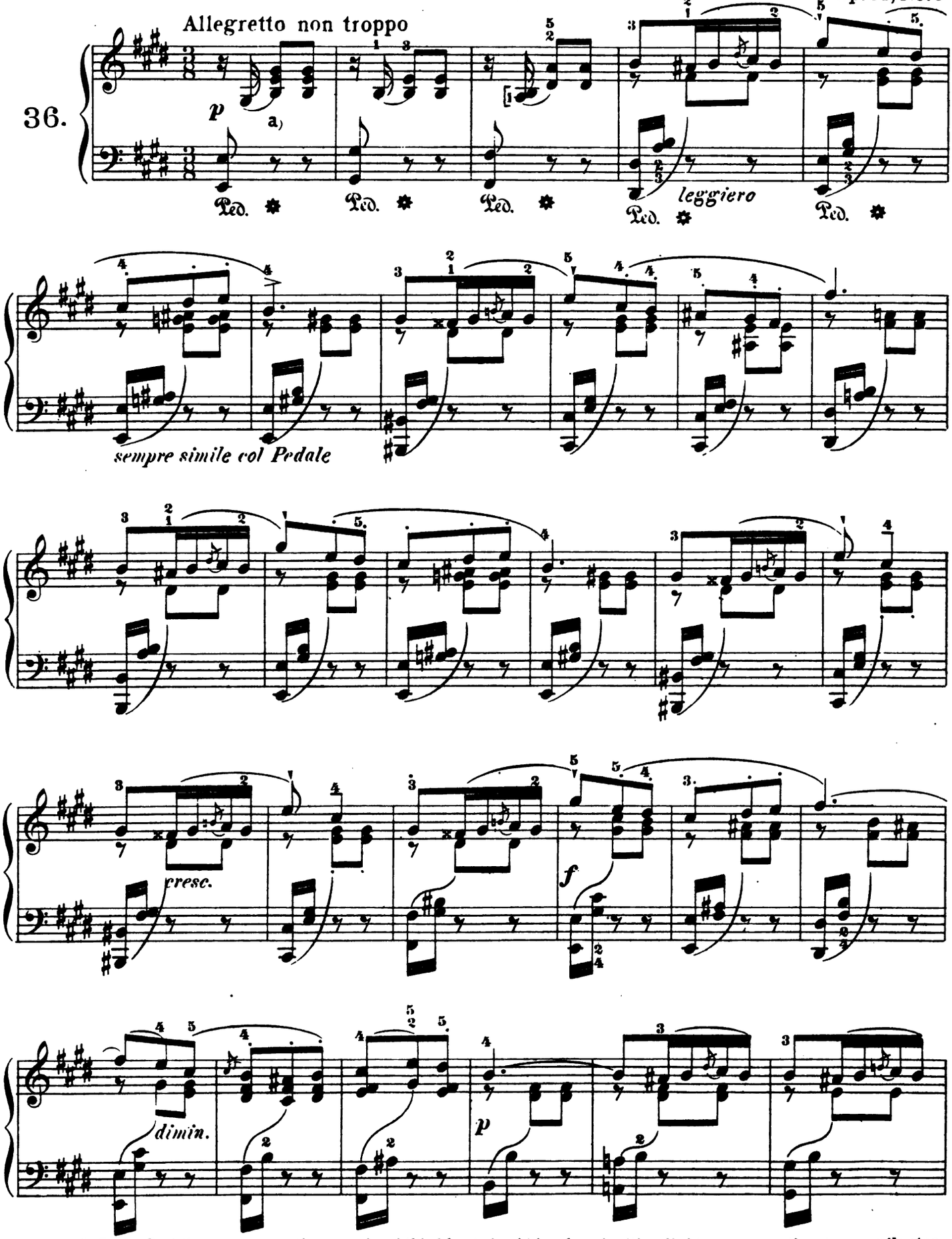


Copyright, 1915, by G. Schirmer, Inc.


a tempo
mf
cresc.
sf
cresc.
f
sf
dim.
p
cresc.
ritard.
f
dim.
p
a tempo
dim.
Ped.

# Lullaby

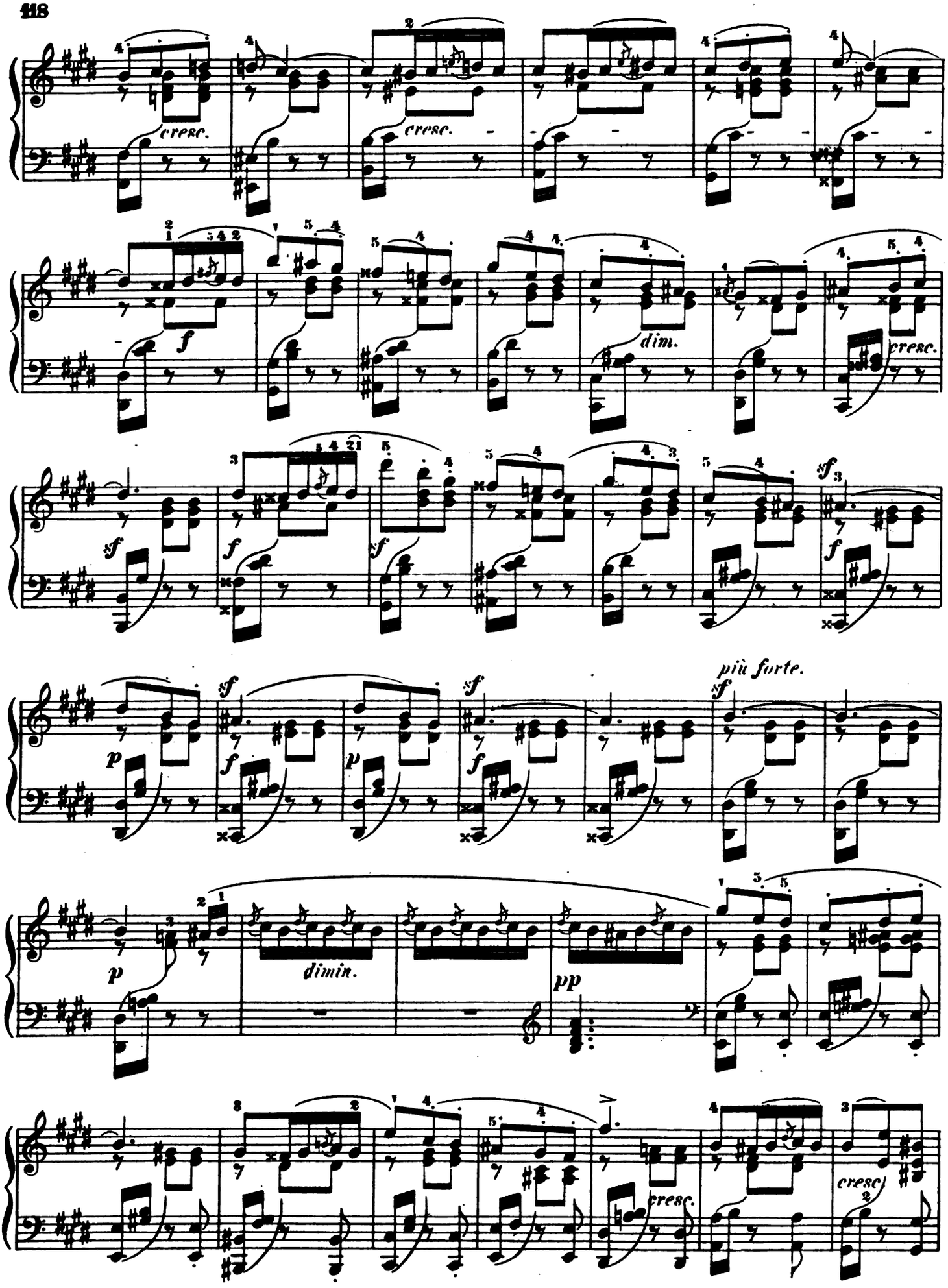
Op. 67, No. 6

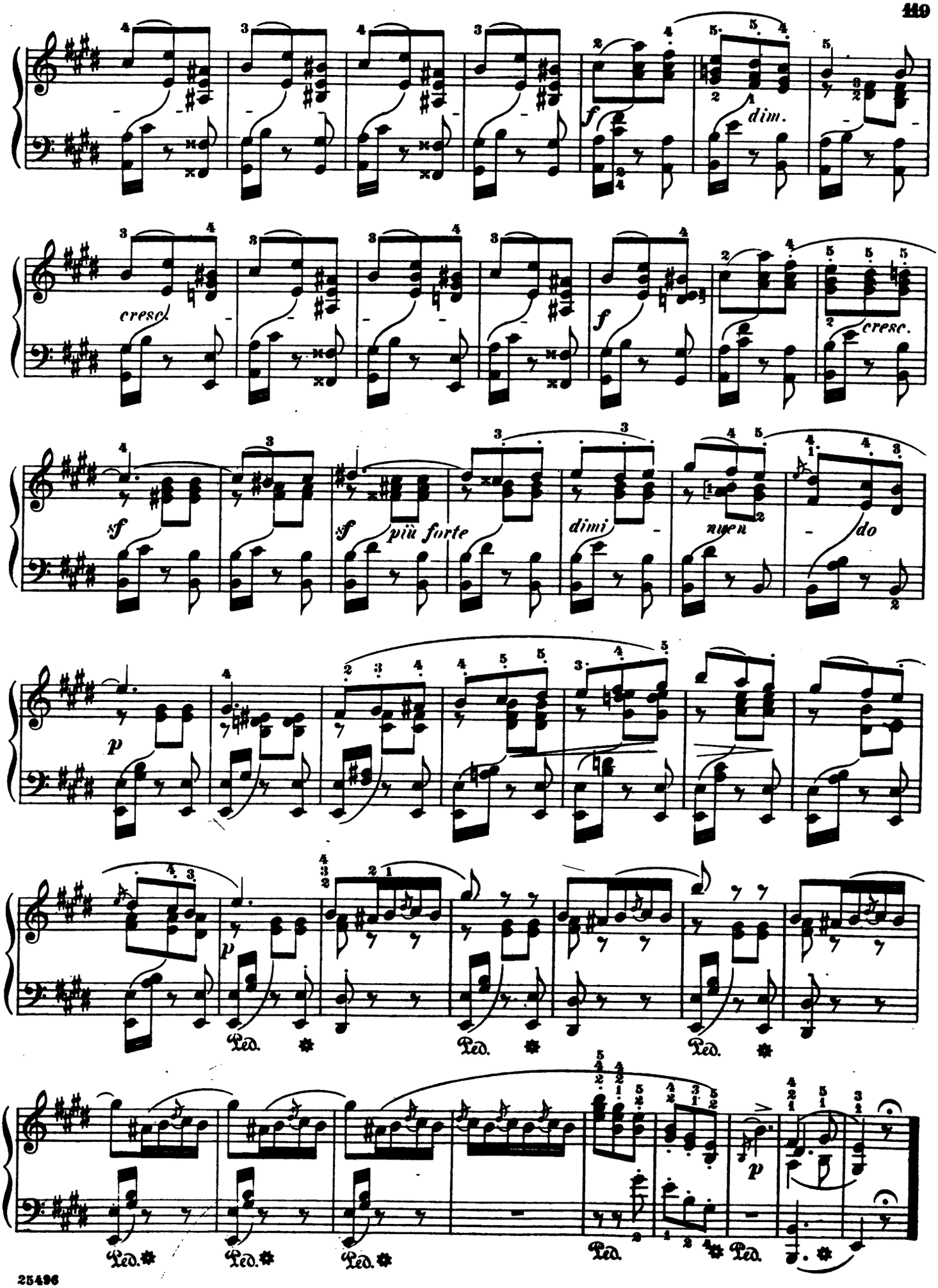



a) In the first three measures the second and third beat should be played with a lightness amounting to a *gentle* staccato and this manner should be observed throughout the entire piece, but—of course—only in the accompaniment. The pedal is to be released promptly with the second beat.

25496

*Copyright, 1915, by G. Schirmer, Inc.*


cresc.
cresc.
f
dim.
cresc.
sf
f
sf
f
sf
f
sf
più forte.
sf
p
f
p
f
sf
f
p
dimin.
pp
cresc.
cresc.


cresc.
dim.
f
sf
più forte
dimi - nuen - do
p
Ped.

# Songs without Words

## Lieder ohne Worte

Book VII (Nos. 37 to 42), Op. 85

(No. 14 of the posthumous works)

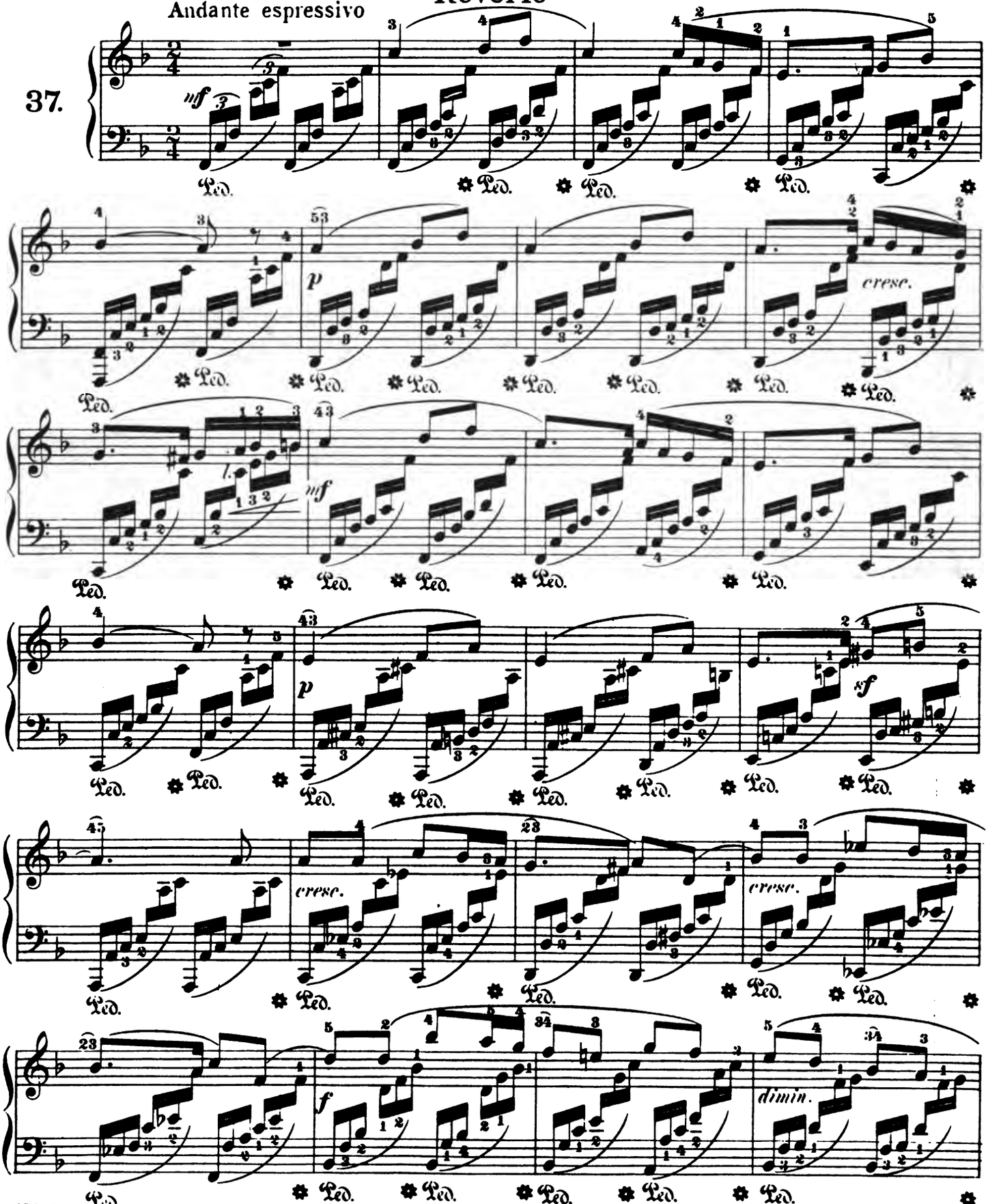
First published in February, 1851

## Reverie

Op. 85, No. 1

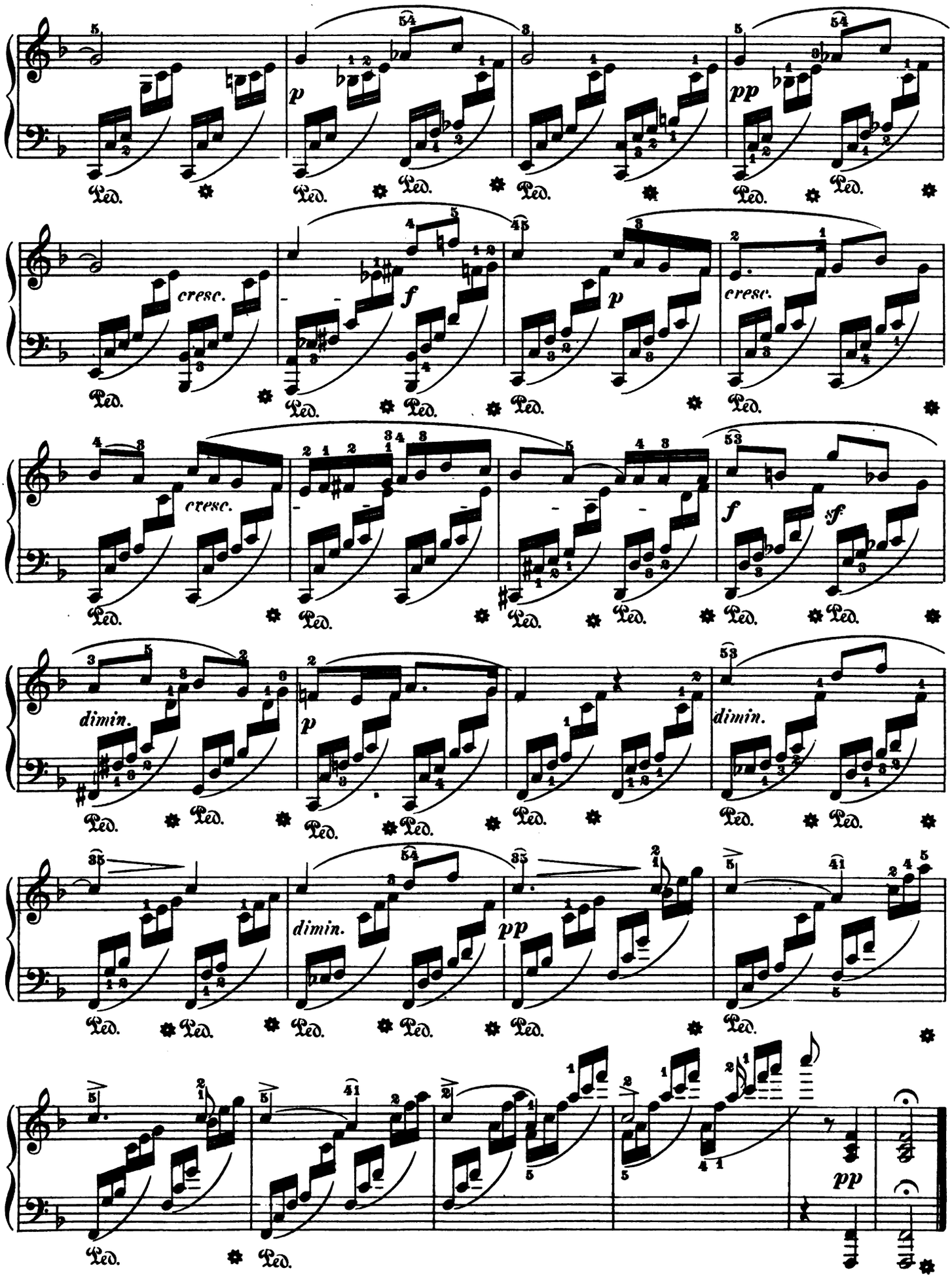
Andante espressivo

37.






Copyright, 1915, by G. Schirmer, Inc.

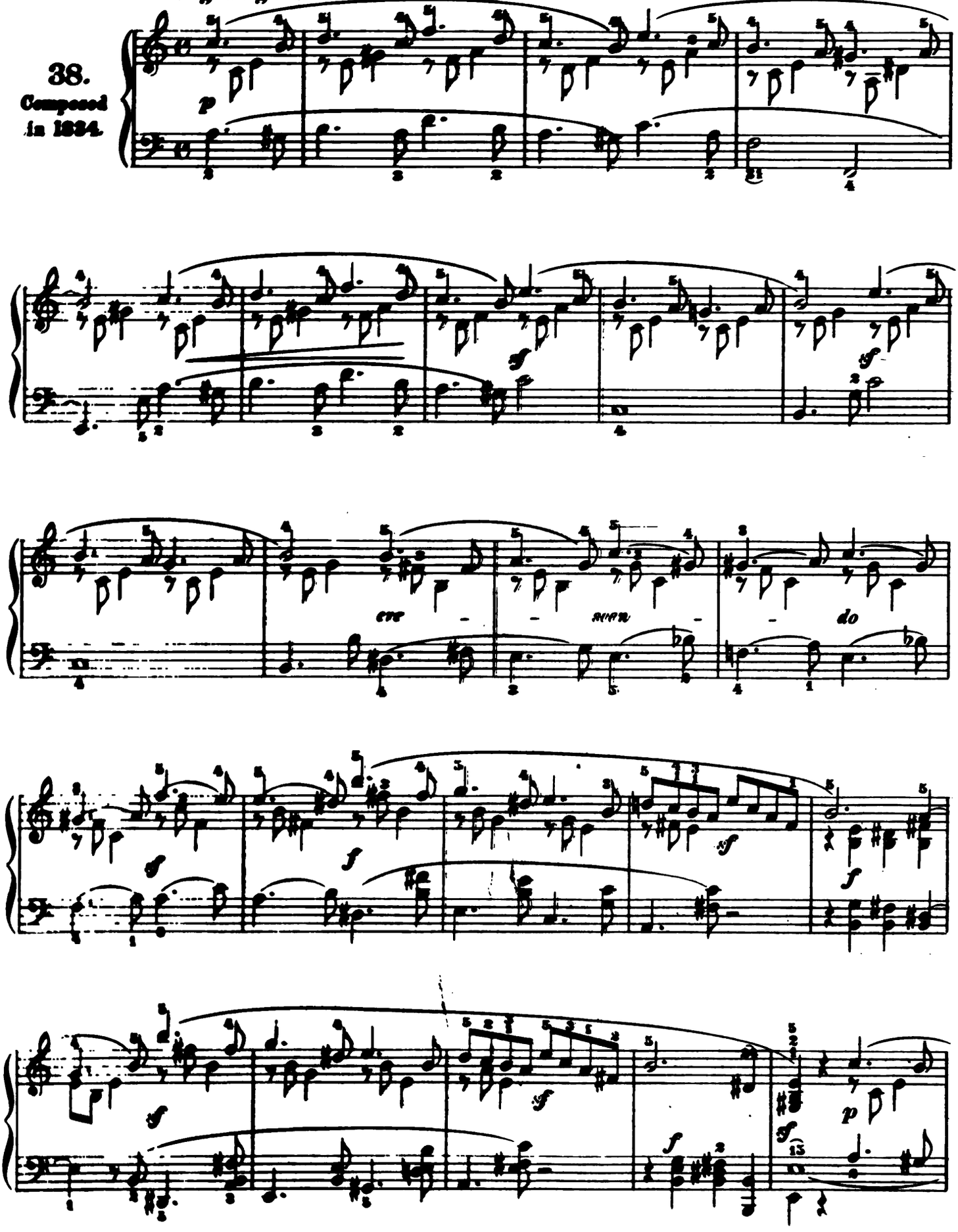

p
pp
cresc.
f
p
cresc.
cresc.
f
sf
dimin.
p
dimin.
dimin.
pp
pp
Ped.

# The Adieu

Op. 85, No. 2

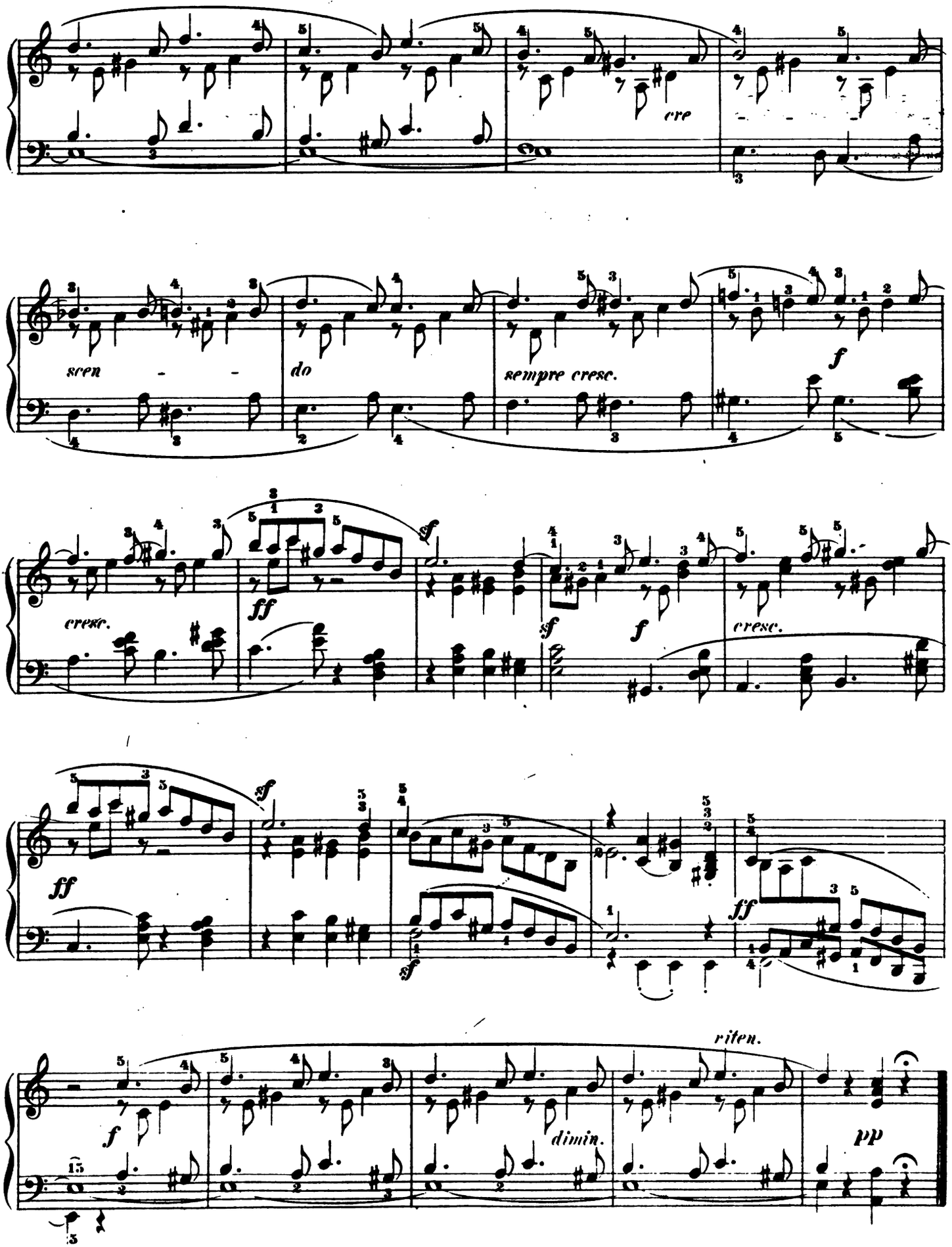
Allegro agitato

38.
Composed in 1884.






Copyright, 1915, by G. Schirmer, Inc.

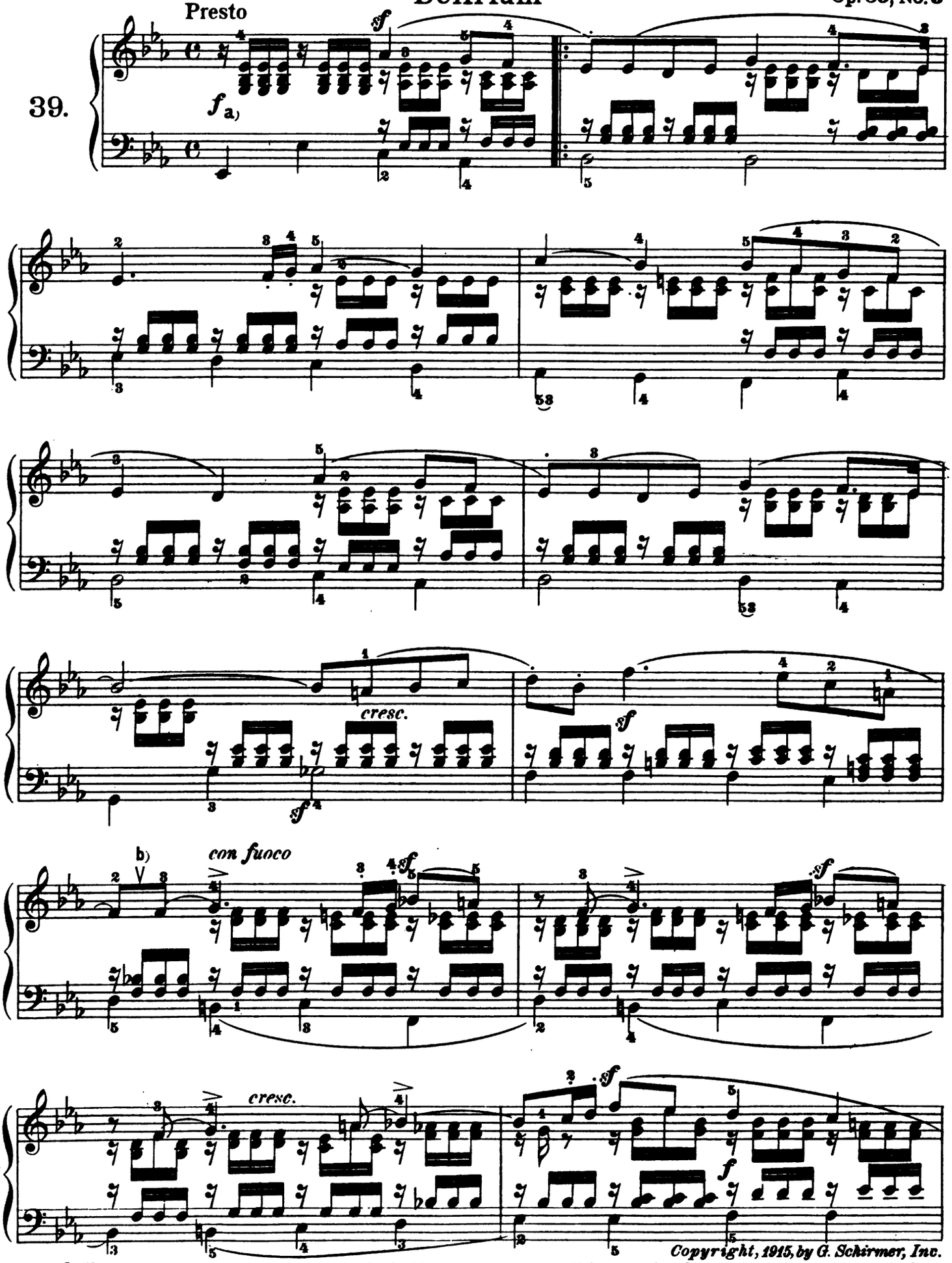

cre
scen - -
do
sempre cresc.
f
cresc.
ff
sf
f
cresc.
ff
sf
ff
sf
riten.
f
dimin.
pp

# Delirium

Op. 85, No. 3

Presto

39.

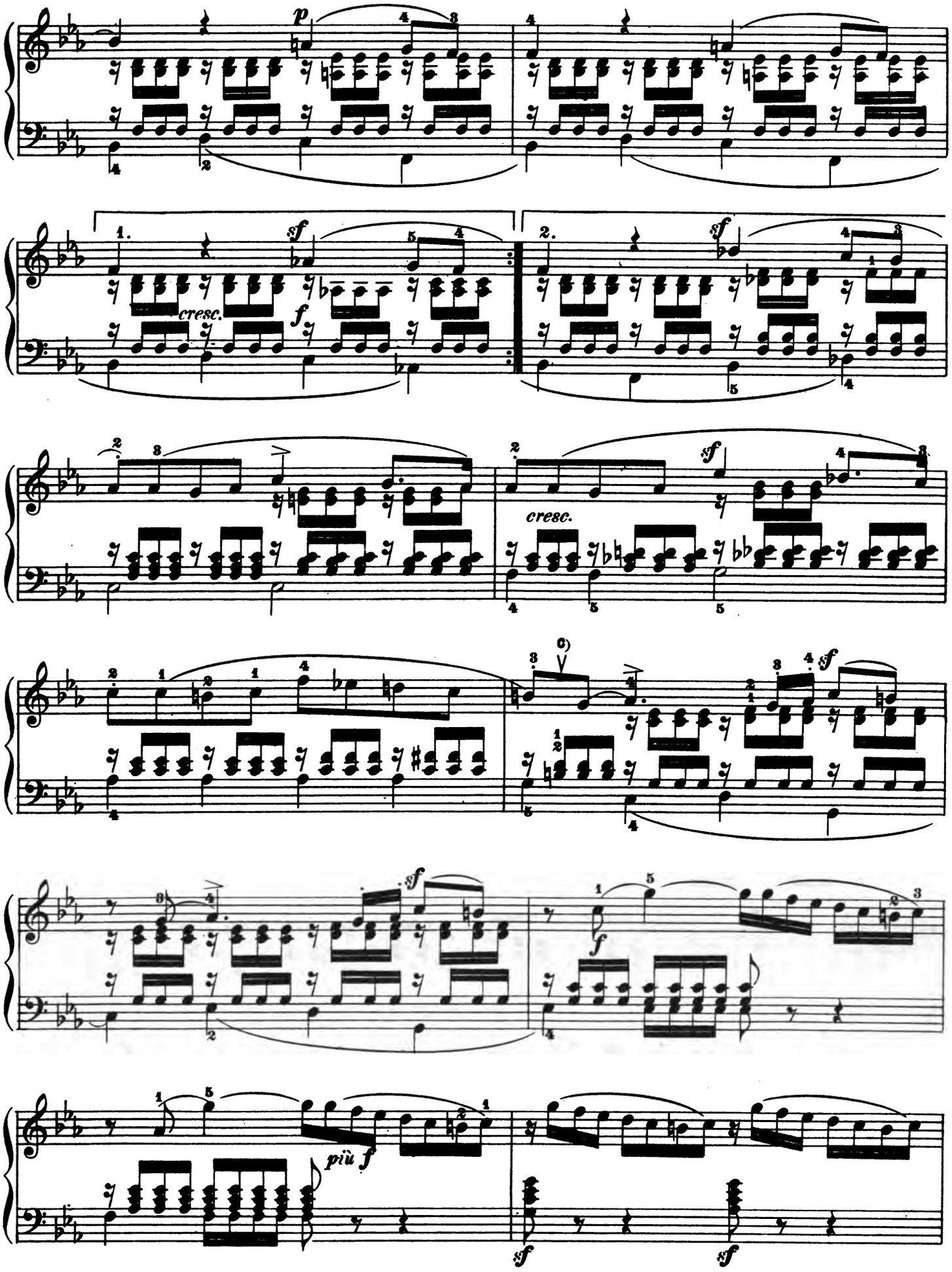



Copyright, 1915, by G. Schirmer, Inc.

a) The accompaniment figure of three sixteenths should be played with great lightness and with special attention to making the last three sixteenths just be as light and short as the preceding two; it should *never* be held into the next beat.

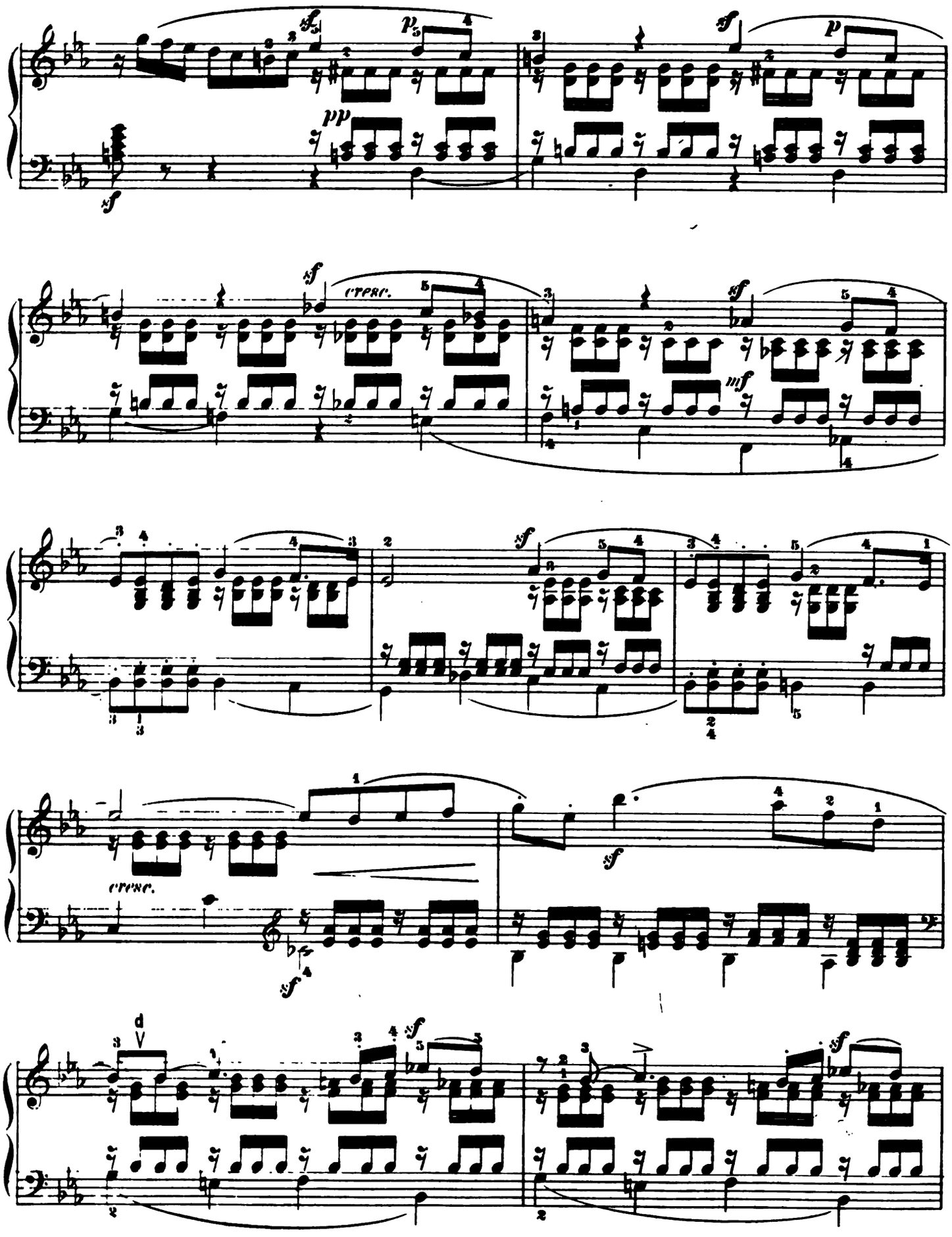


b) This sign√ calls attention to the fact that an entirely new thought begins here—a second theme, as it were—and that the closing of the preceding phrase (on the first eighth and the beginning of the new (on the second eighth) should be well separated.

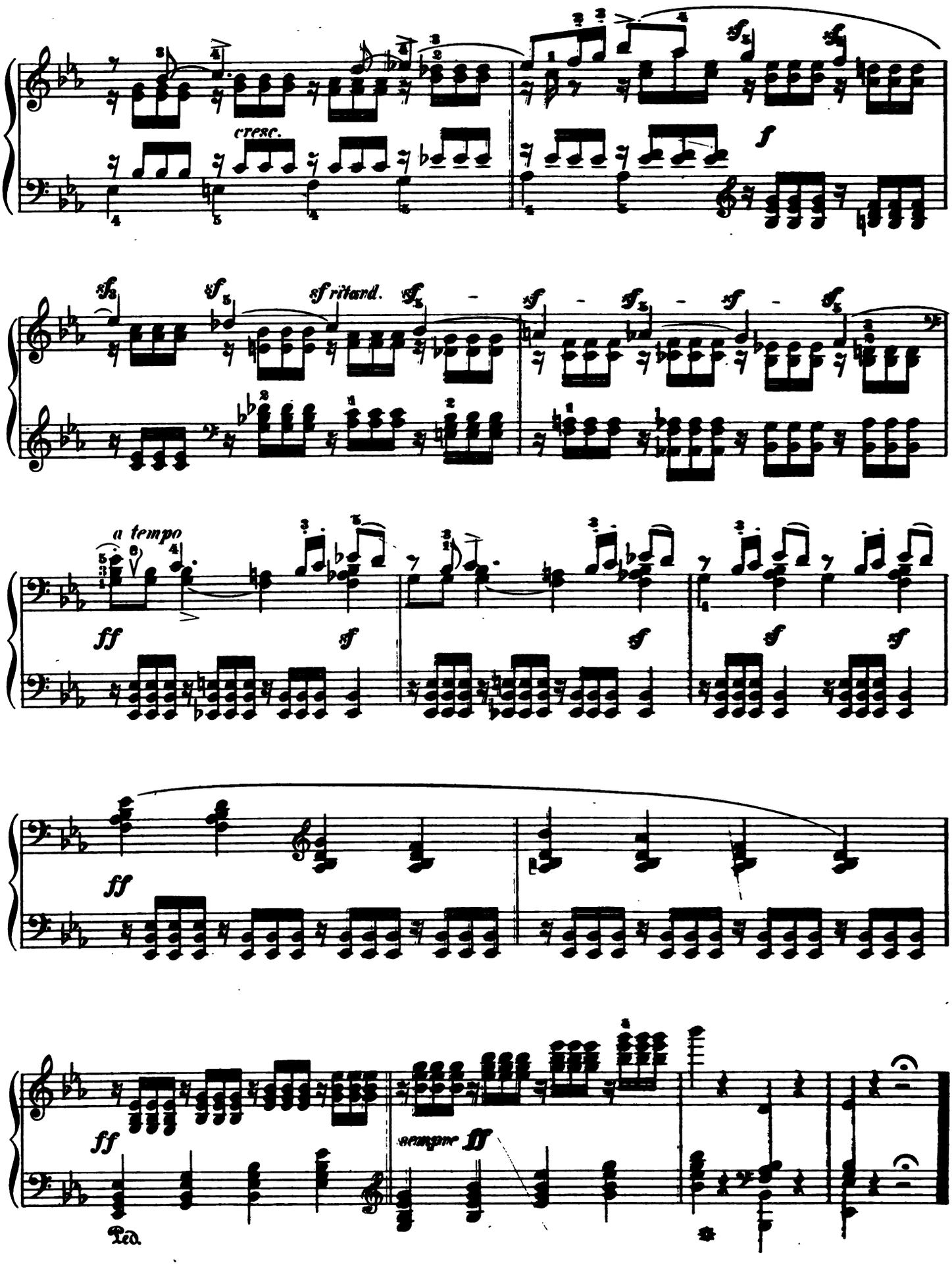





c) as at b)




d. as at b)





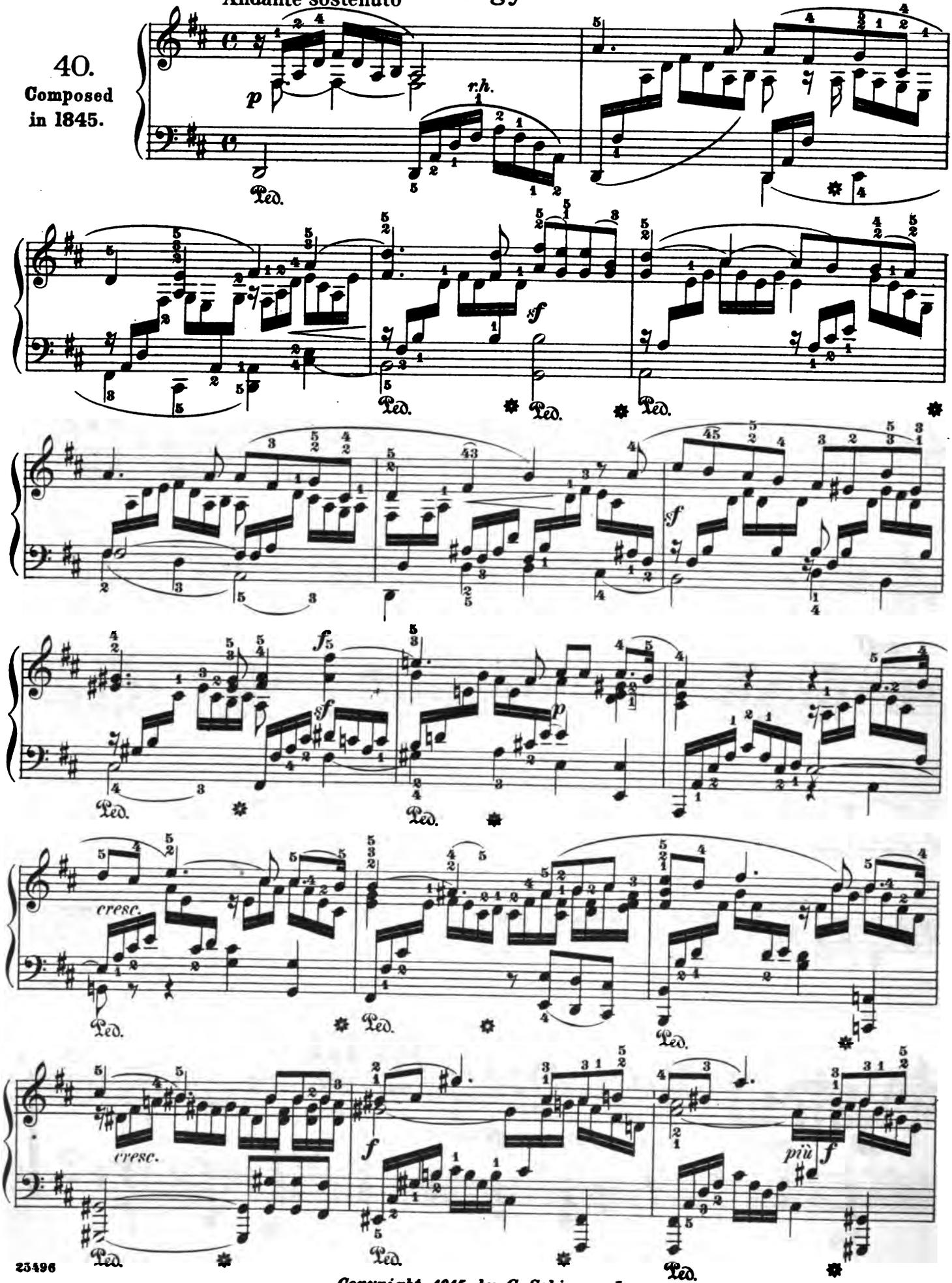

6) as at b)

# Elegy

Op. 85, No. 4

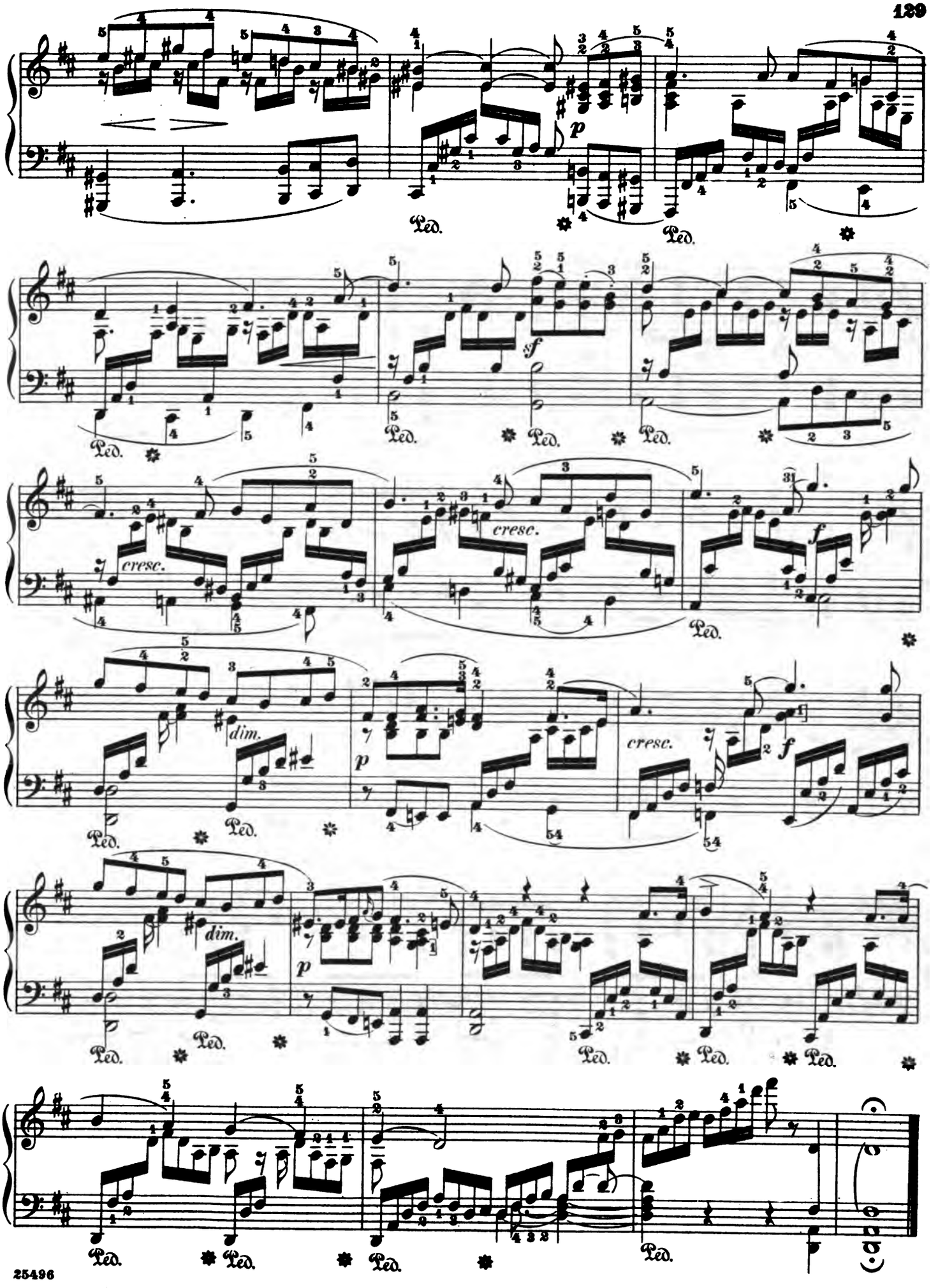
Andante sostenuto

40.
Composed
in 1845.

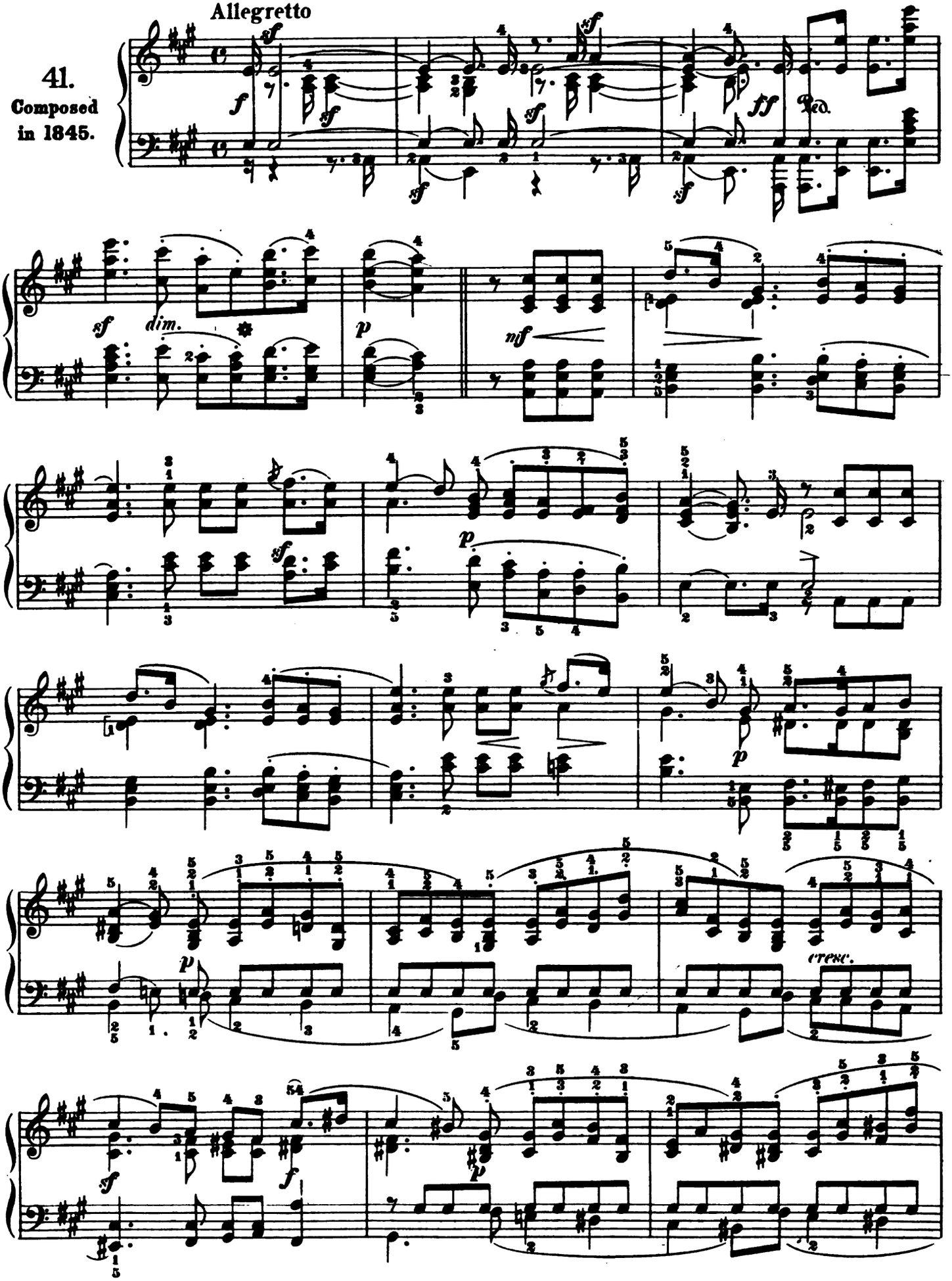





Copyright, 1915, by G. Schirmer, Inc.

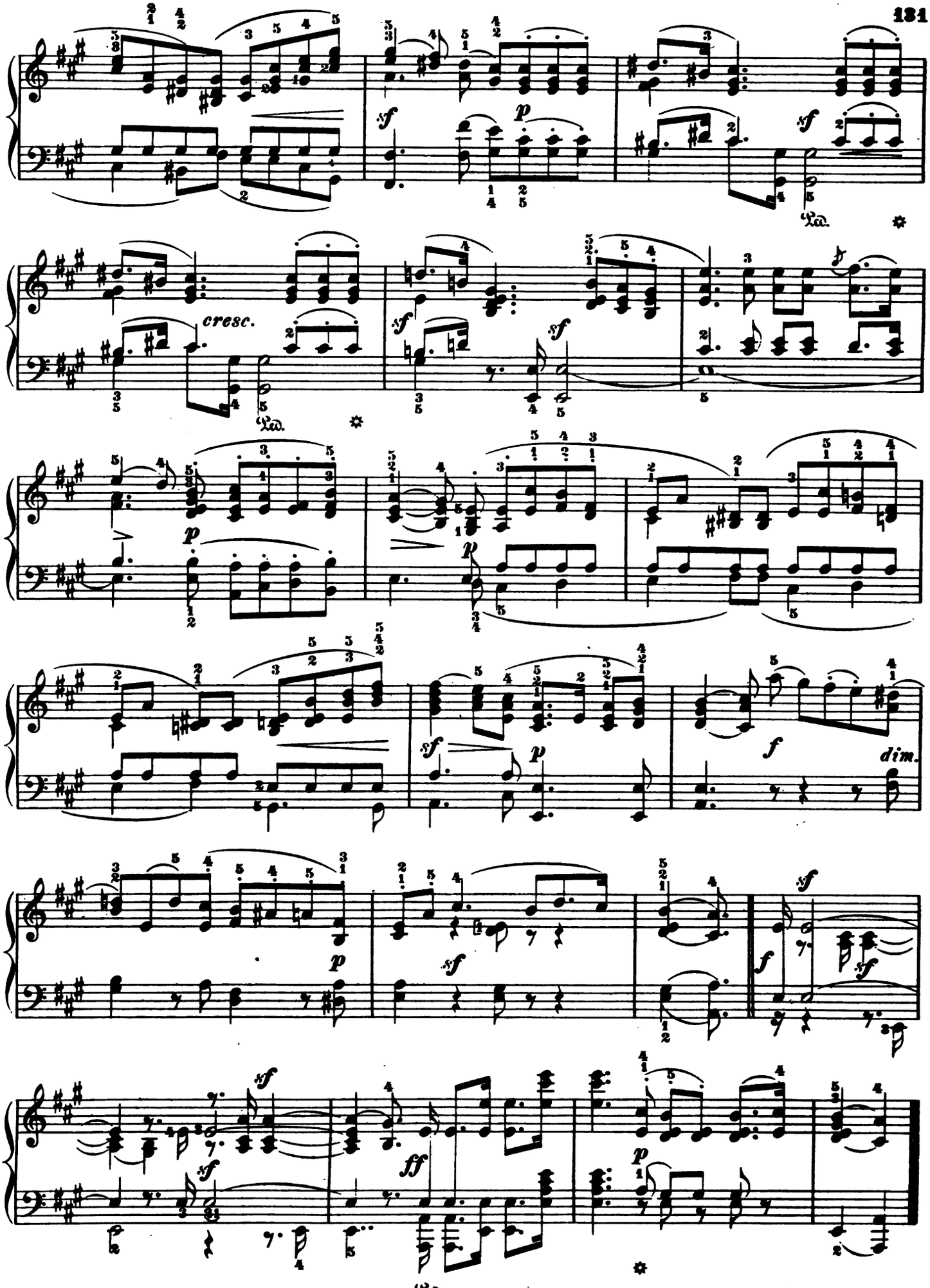

p
sf
cresc.
f
dim.
p
cresc.
f
dim.
p
cresc.
f

41.
Composed in 1845.






Copyright, 1915, by G. Schirmer, Inc.


cresc.
Ped.
Ped.
Ped.

# Song of the Traveller

Allegretto con moto

Op. 85, No. 6

*sempre cantabile*

42.

Composed in 1841.

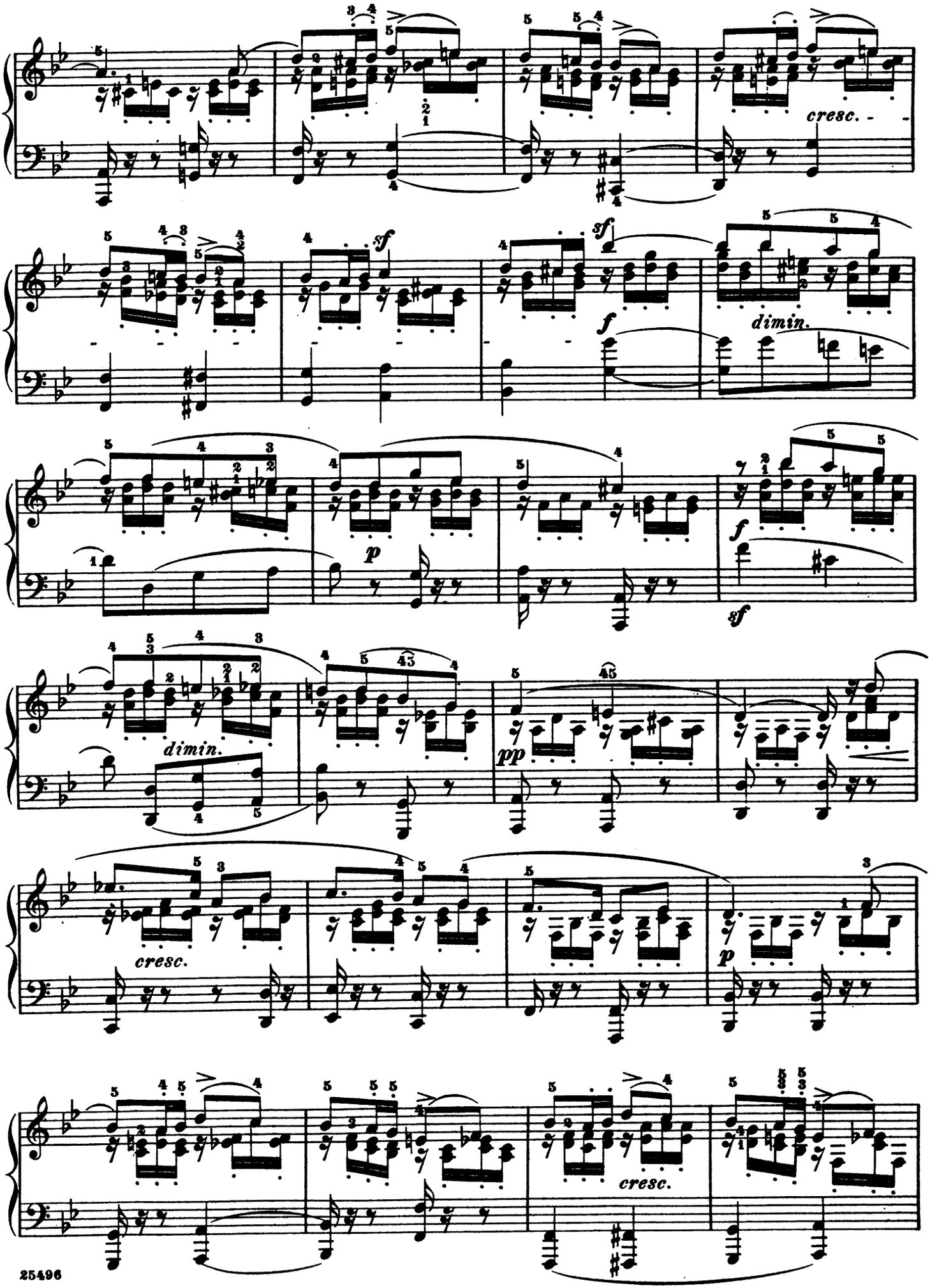
a) *p sempre stacc.*

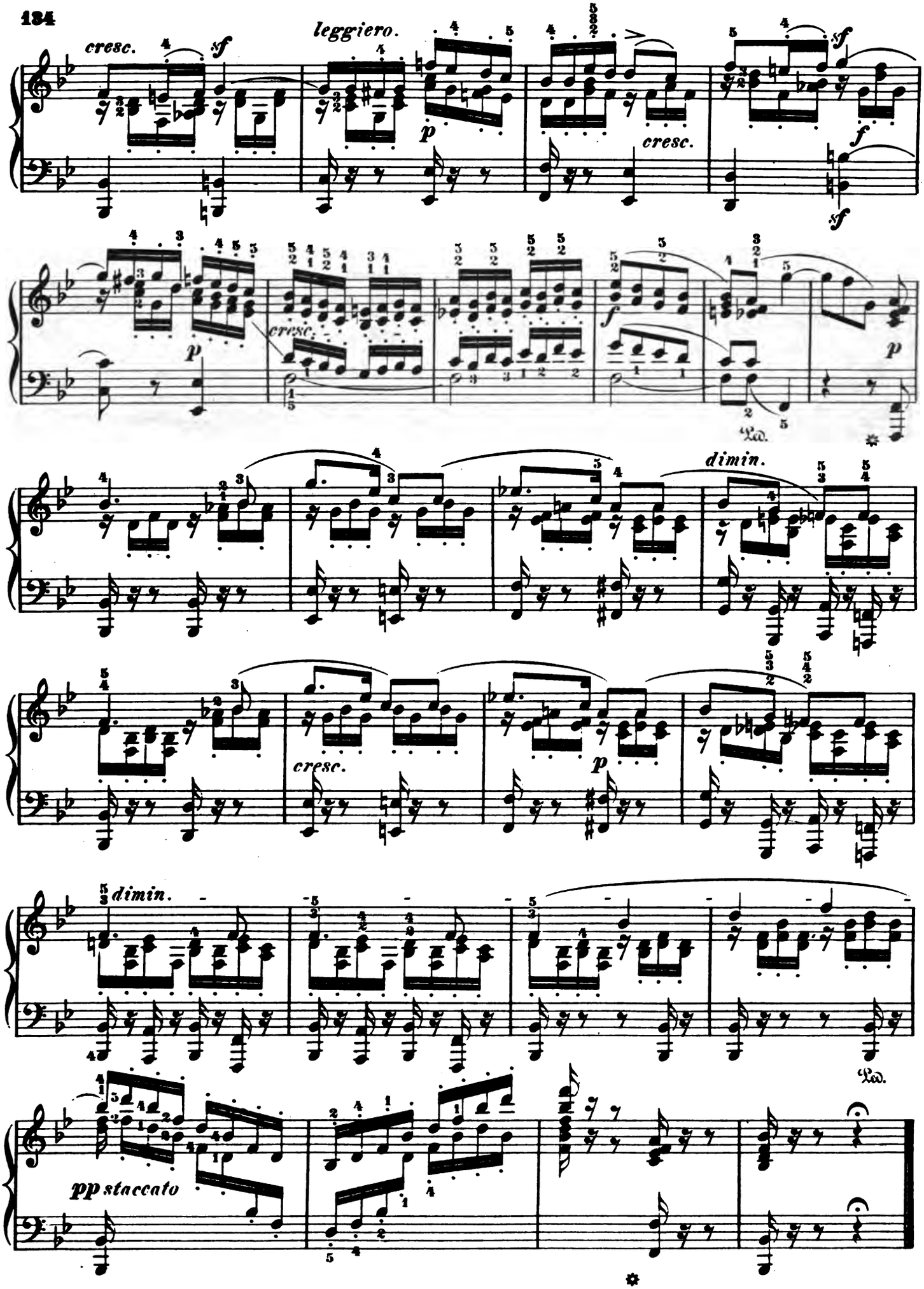
*cresc.* *sf* *leggiero* *p*

*p*

25496 a) The staccato of the accompaniment—to which the composer calls special attention by his remark "sempre staccato"—should be strictly maintained throughout, as it is to form a striking contrast to the easily flowing legato of the melody.

*Copyright, 1915, by G. Schirmer, Inc.*


cresc.
sf
sf
f
dimin.
f
p
sf
dimin.
pp
cresc.
p
cresc.


cresc.
sf
leggiero.
p
cresc.
sf
f
sf
p
cresc.
f
Ped.
p
dimin.
cresc.
p
dimin.
Ped.
pp staccato

# Songs without Words

## Lieder ohne Worte

Book VIII (Nos. 43 to 49), Op. 102

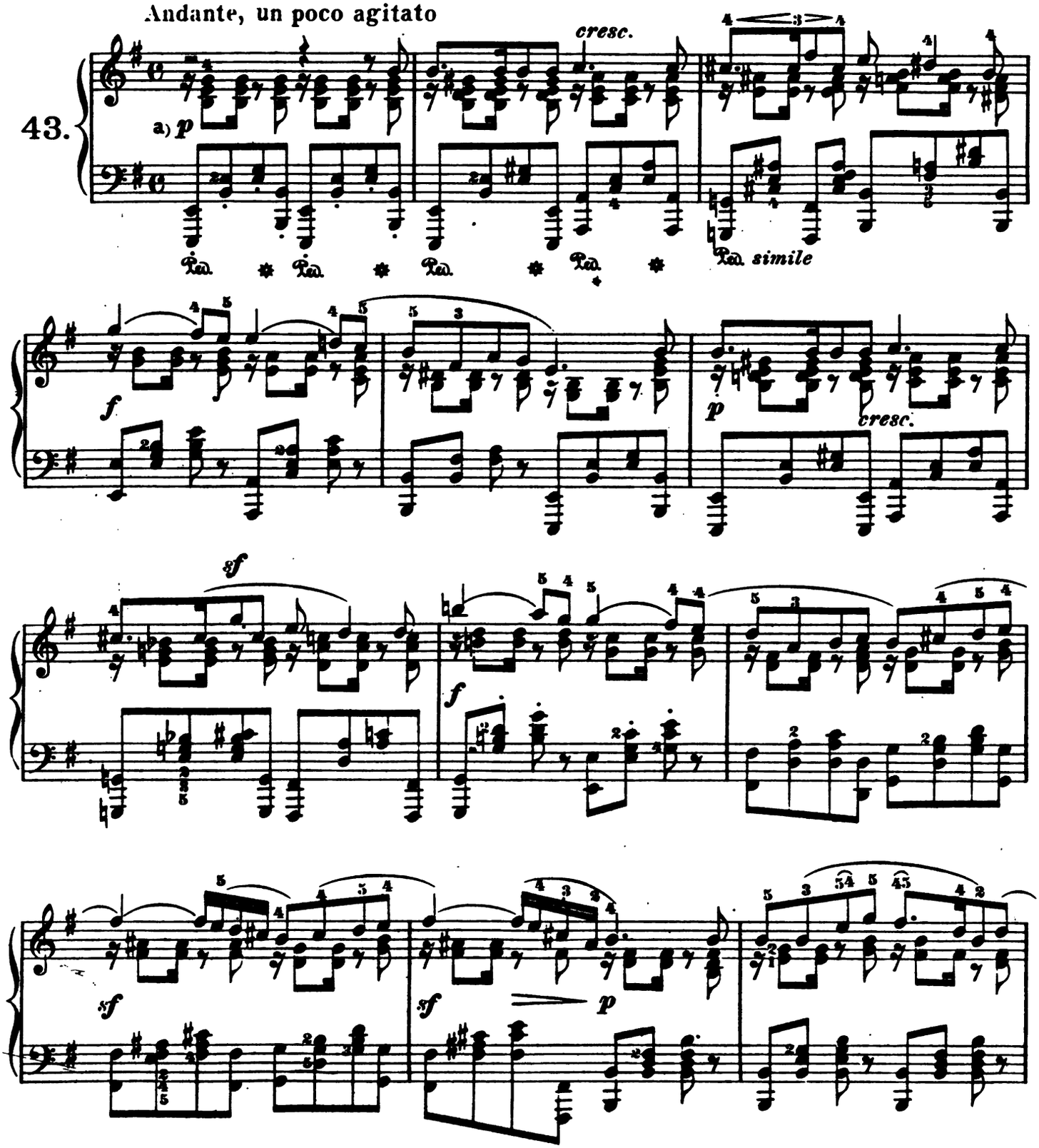
(No. 31 of the posthumous works)

First published in June, 1868

## Homeless

Op. 102, No. 1

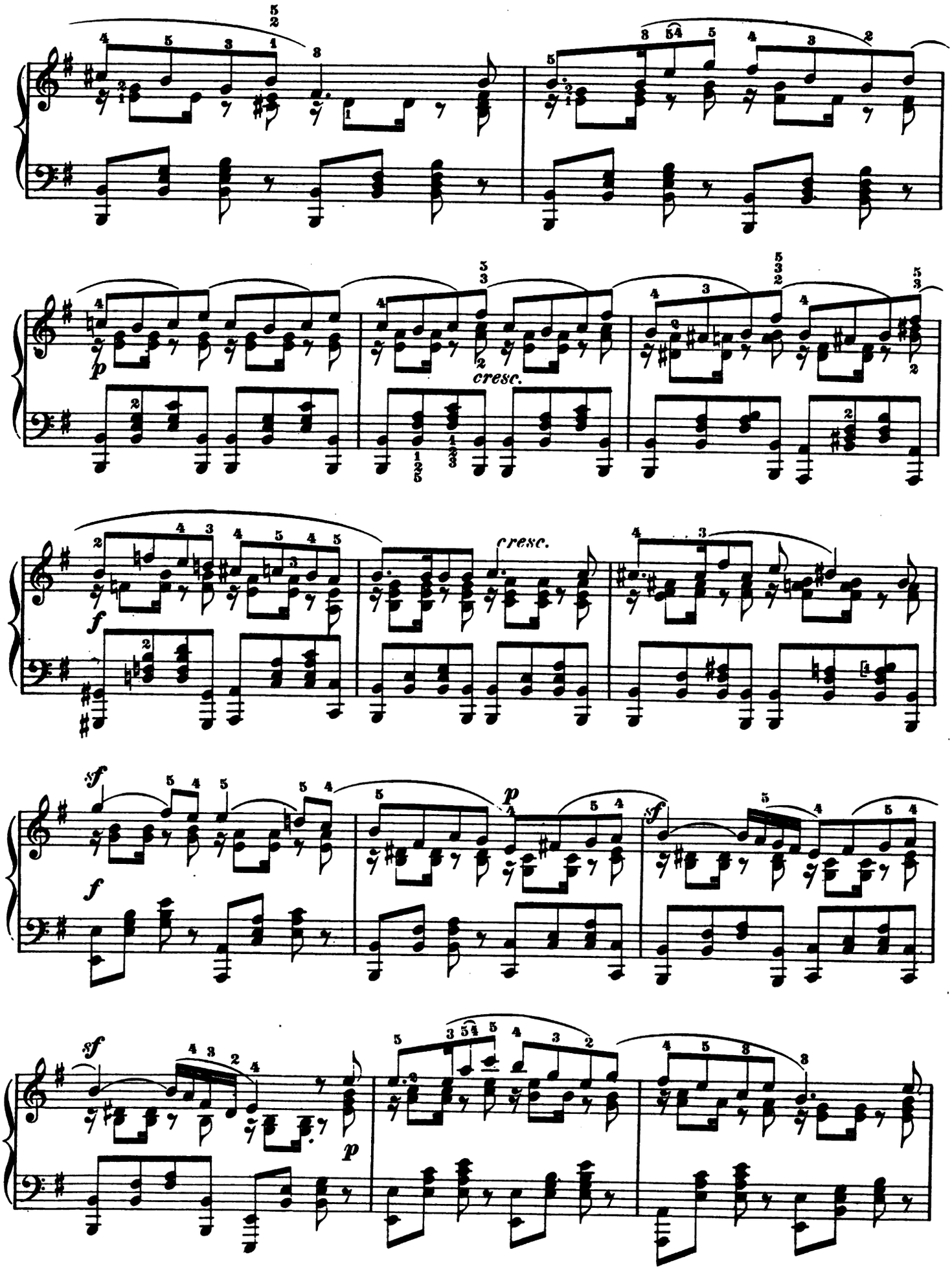
Andante, un poco agitato

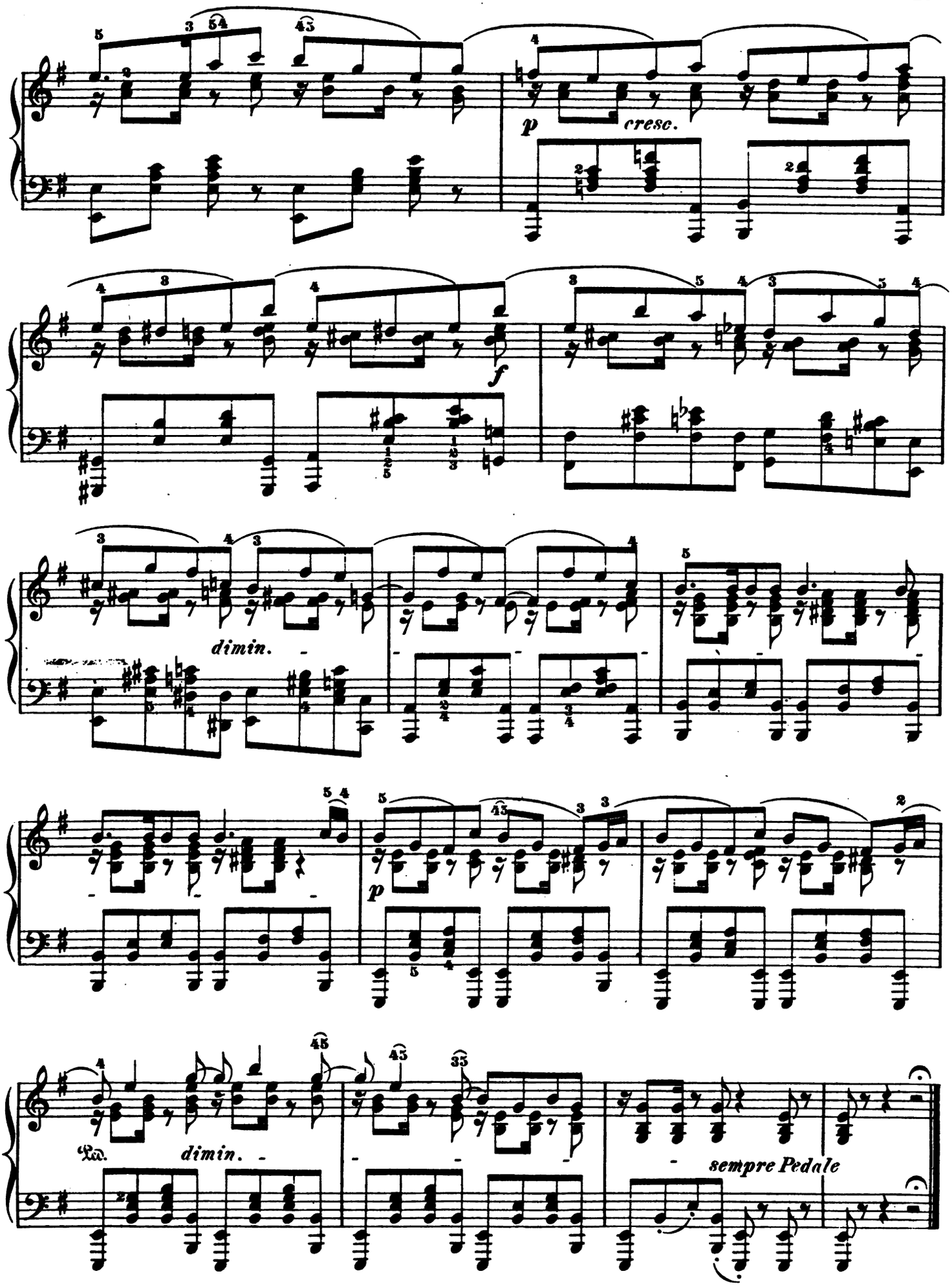



a) Special attention should be given to the strict maintainance of this very original rhythm.



Copyright, 1915, by G. Schirmer, Inc.

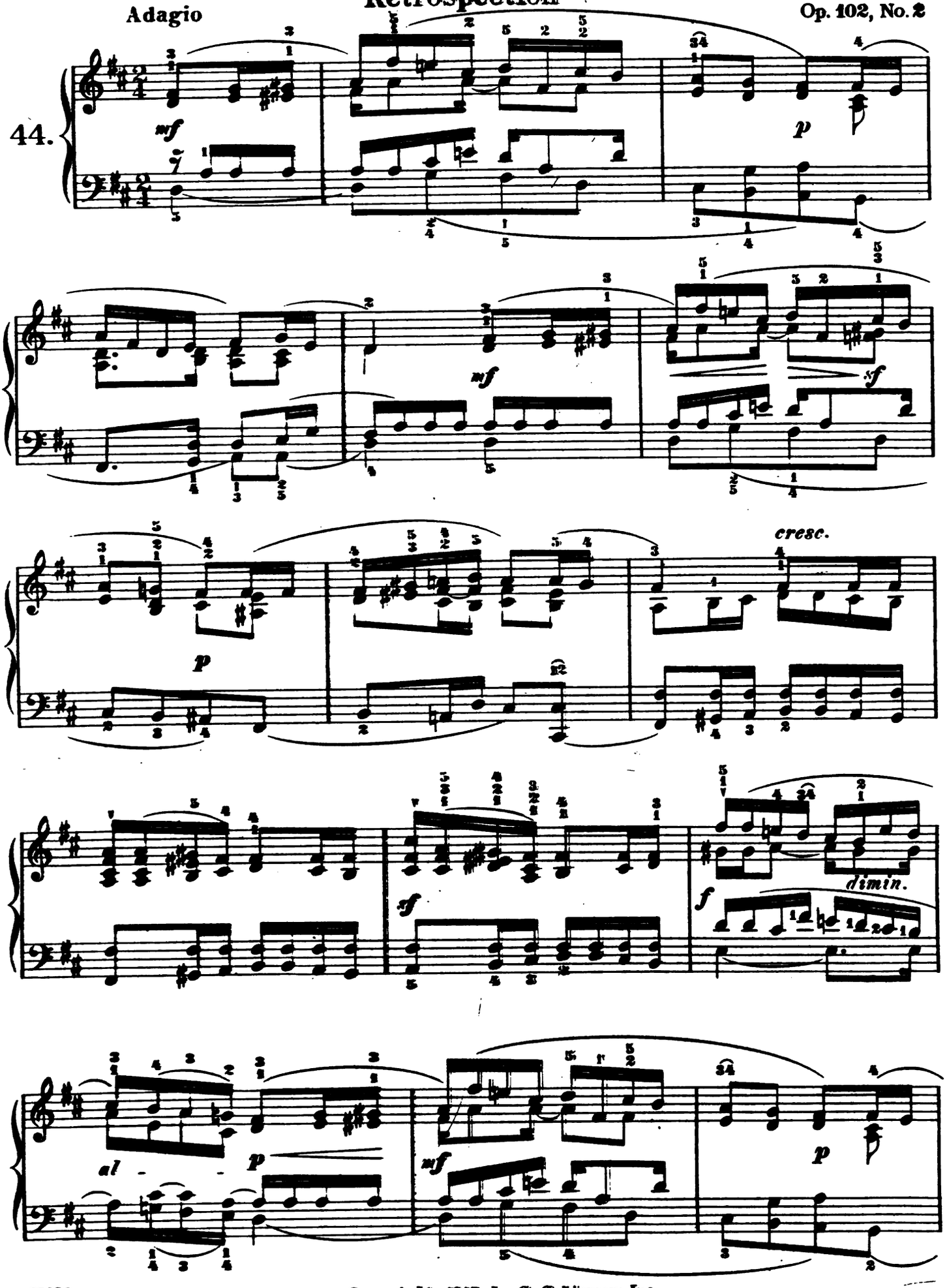

p
cresc.
f
cresc.
sf
f
p
sf
sf
p


p
cresc.
f
dimin.
p
Ped.
dimin.
sempre Pedale

# Retrospection

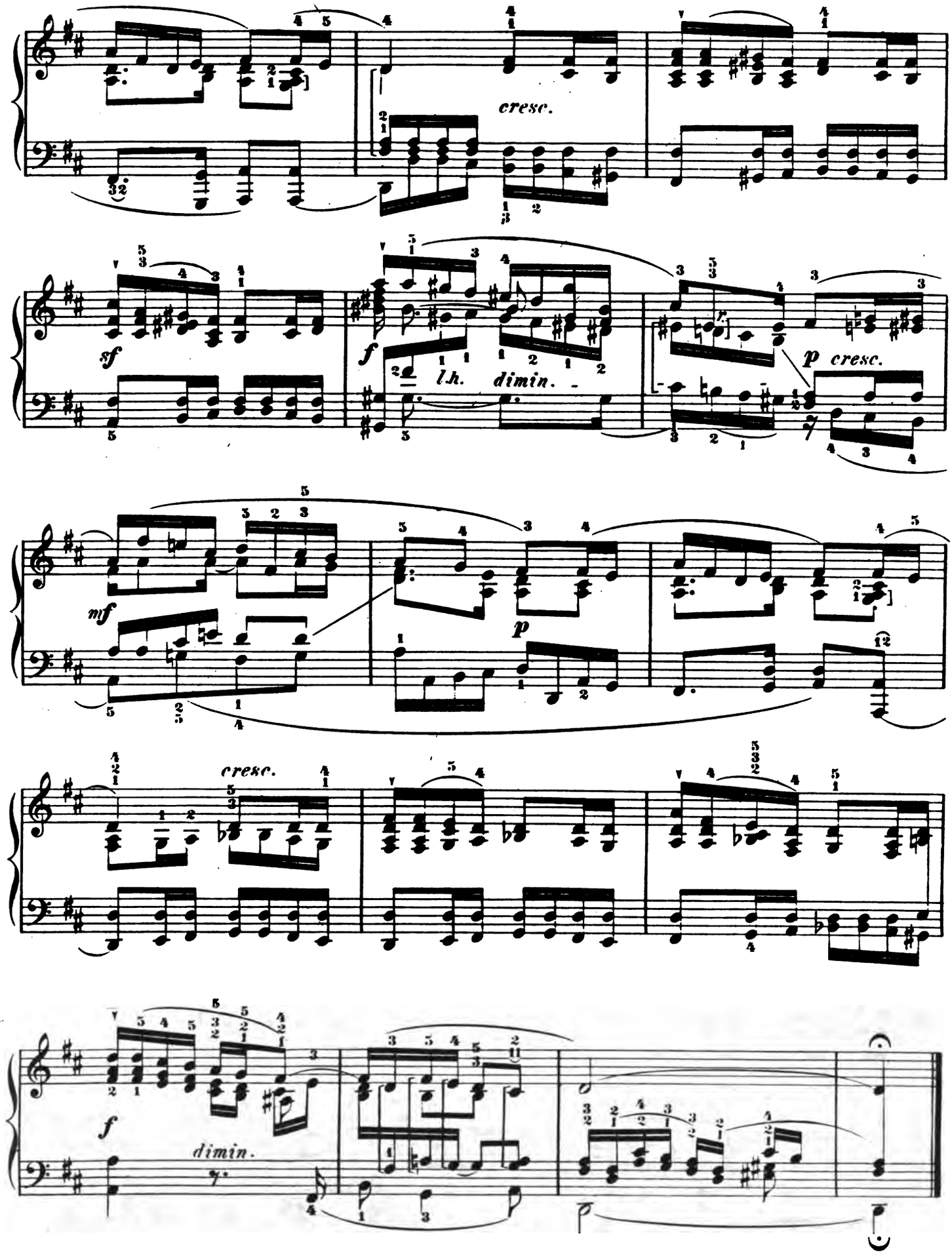
Adagio

Op. 102, No. 2






Copyright, 1915, by G. Schirmer, Inc.

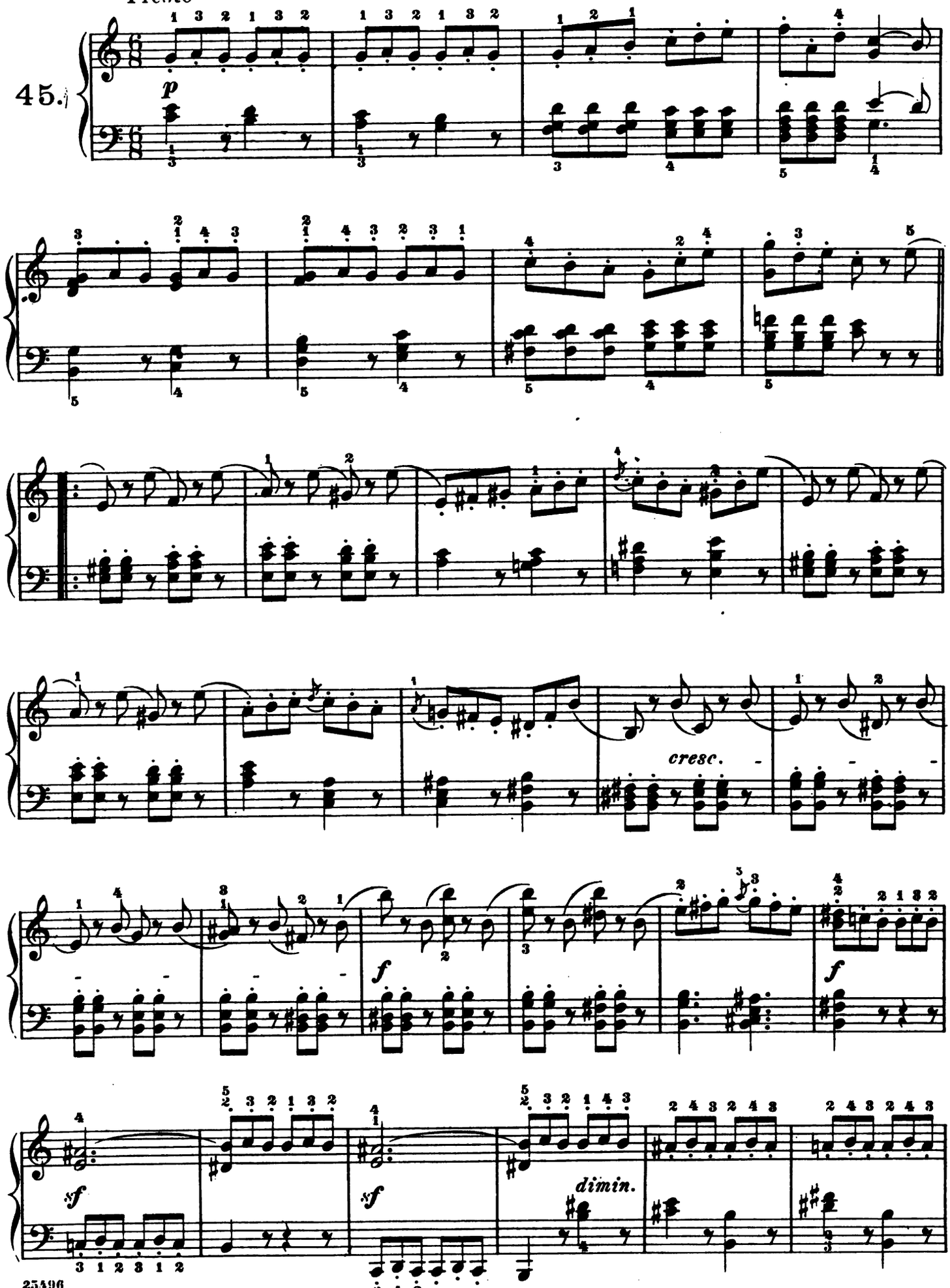

cresc.
sf
f
l.h.
dimin.
p cresc.
mf
p
cresc.
f
dimin.

# Tarantella

Op. 102, No. 3

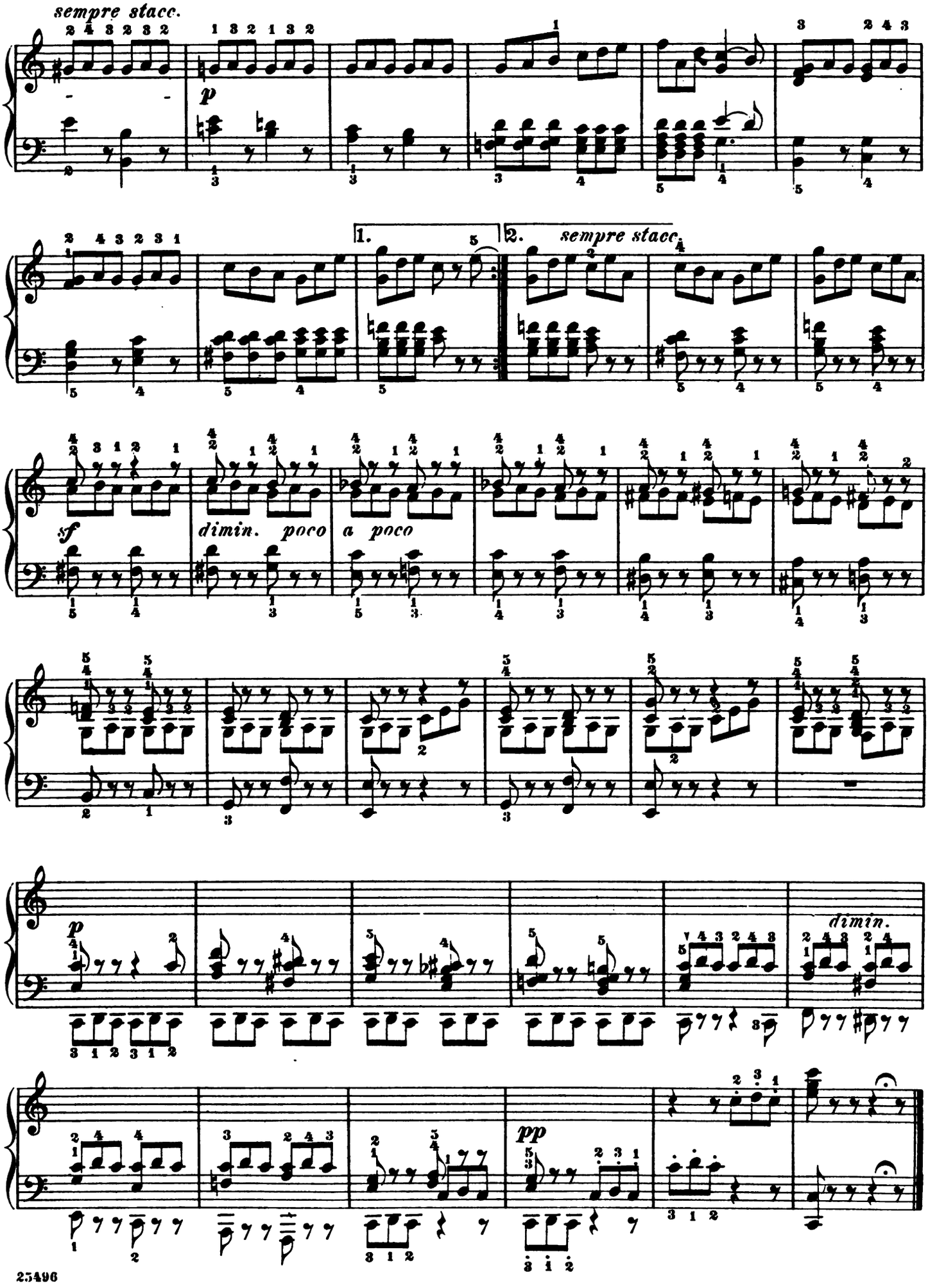
Presto

45.






Copyright, 1915, by G. Schirmer, Inc.

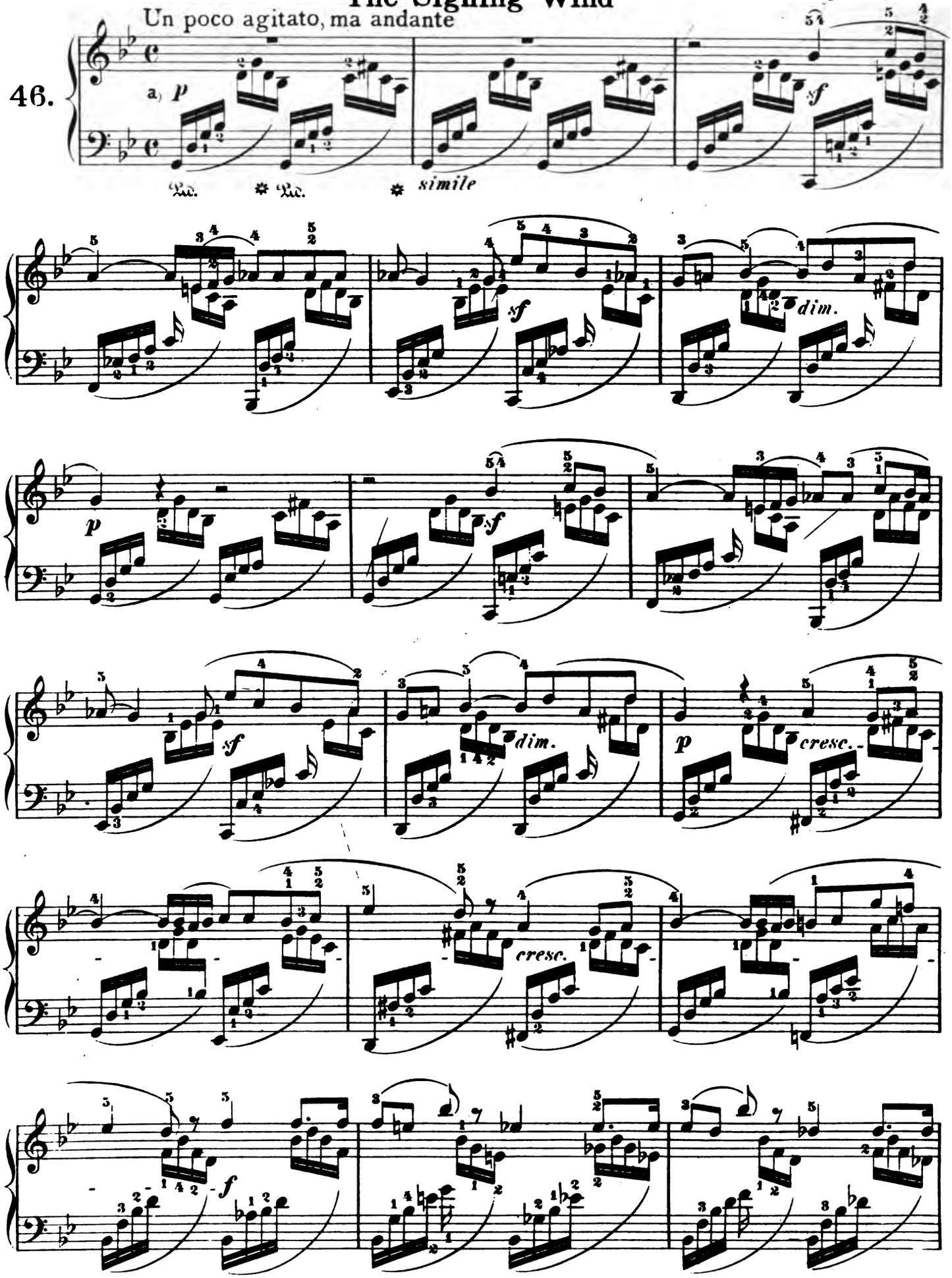

sempre stacc.
p
1.
2. sempre stacc.
sf
dimin. poco a poco
p
dimin.
pp

# The Sighing Wind



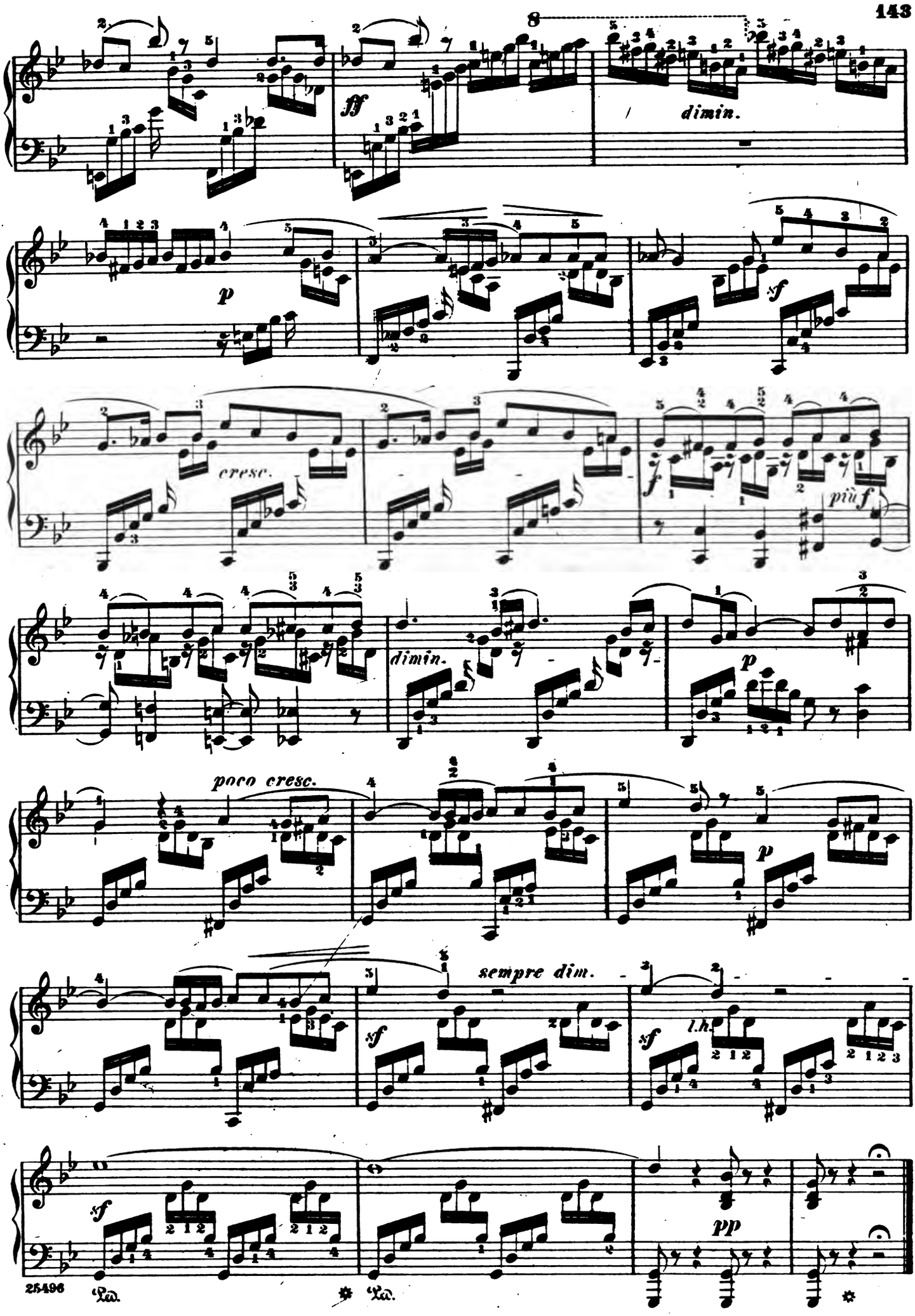
Un poco agitato, ma andante

46.




a) As the right hand has to play a part of the accompaniment in conjunction with the melody and as the prominence of the melody requires a heavier touch than the accompaniment, the differentiation of the two touches in the same hand calls for very thorough and special study. The changing of hands in the accompaniment should never be noticeable.

Copyright, 1915, by G. Schirmer, Inc.

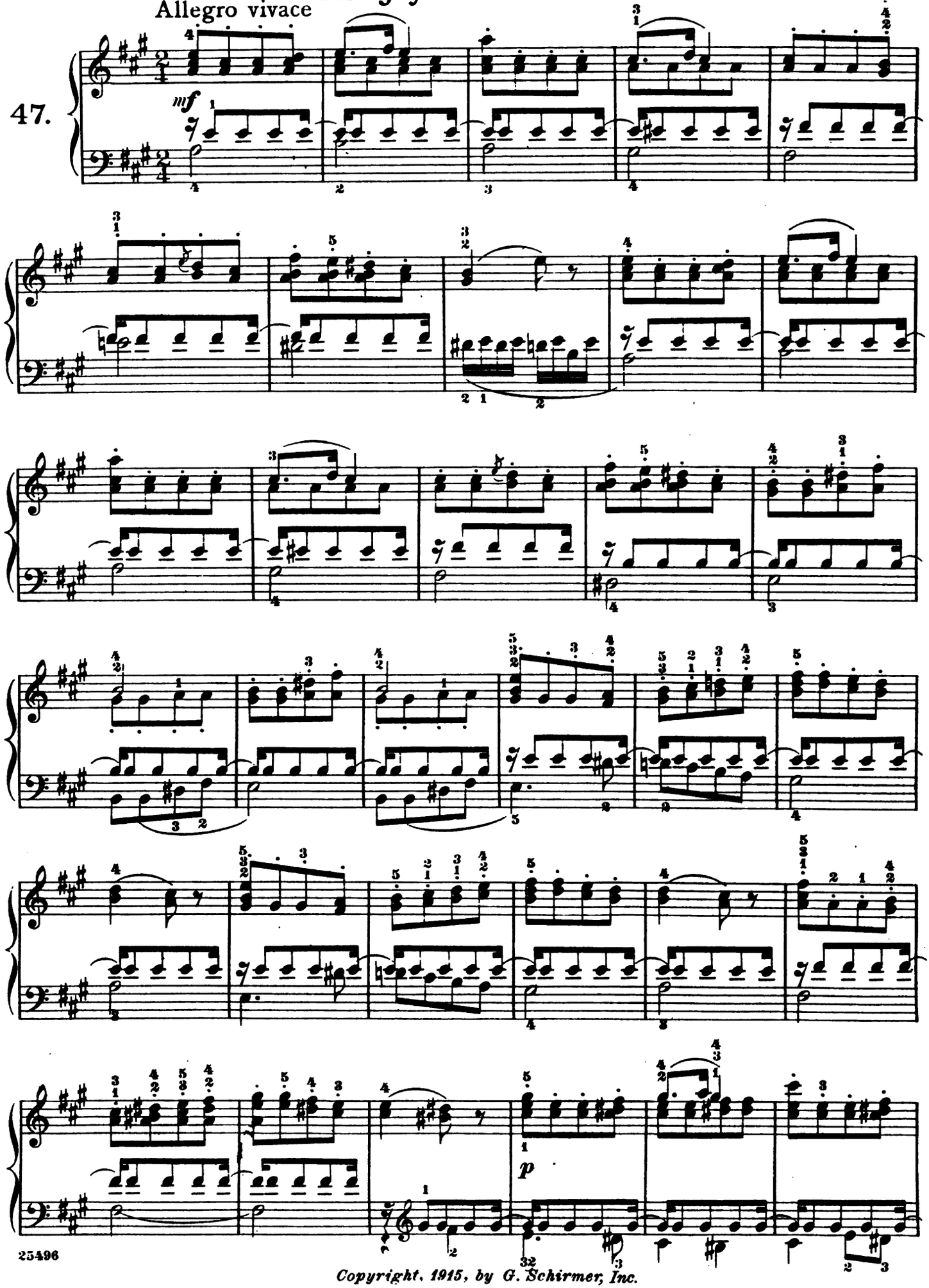

8
ff
dimin.
p
cresc.
f
più f
dimin.
p
poco cresc.
p
sempre dim.
sf
l.h.
sf
pp

# The Joyous Peasant

Op. 102, No. 5

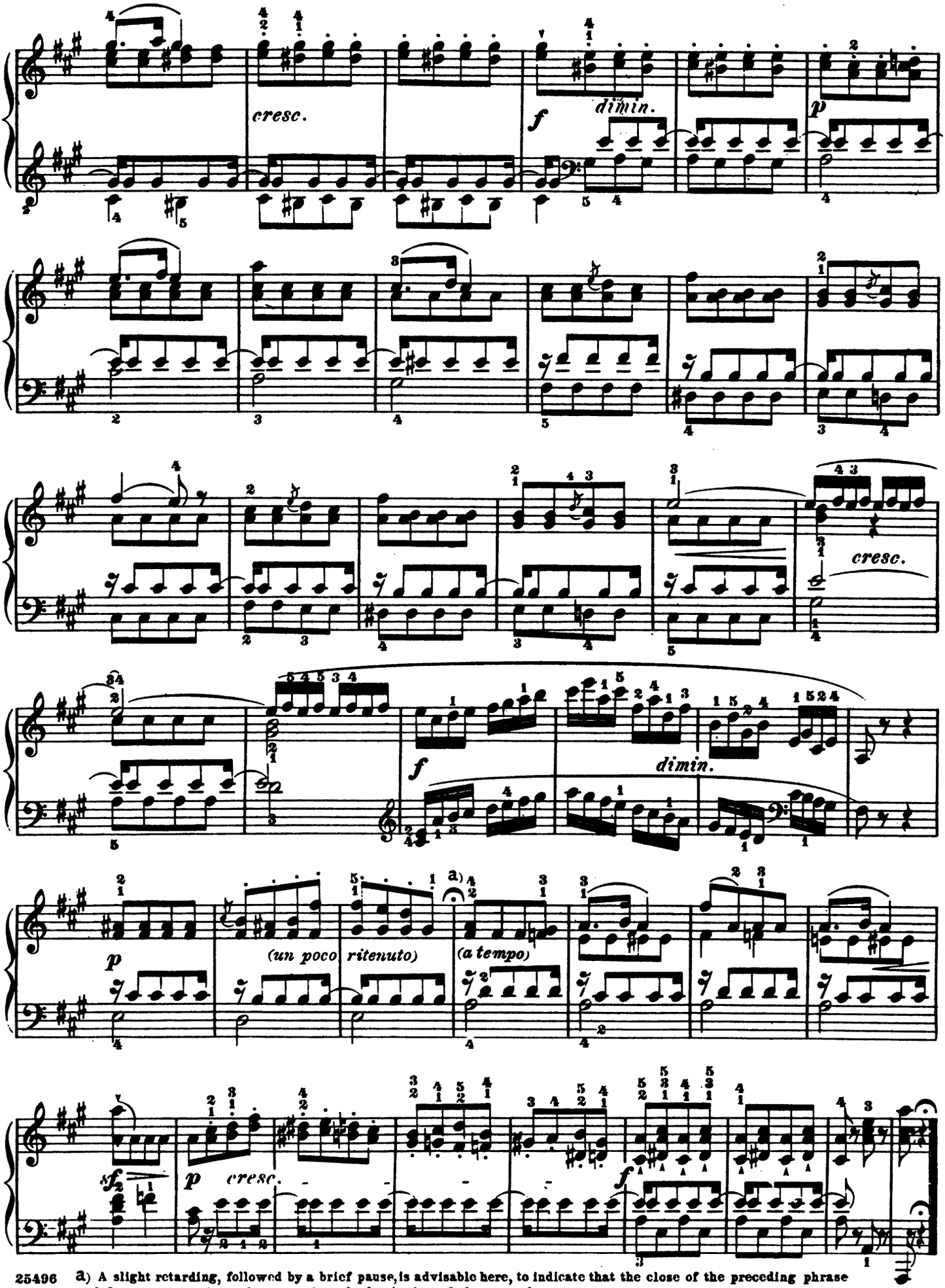
Allegro vivace

47.





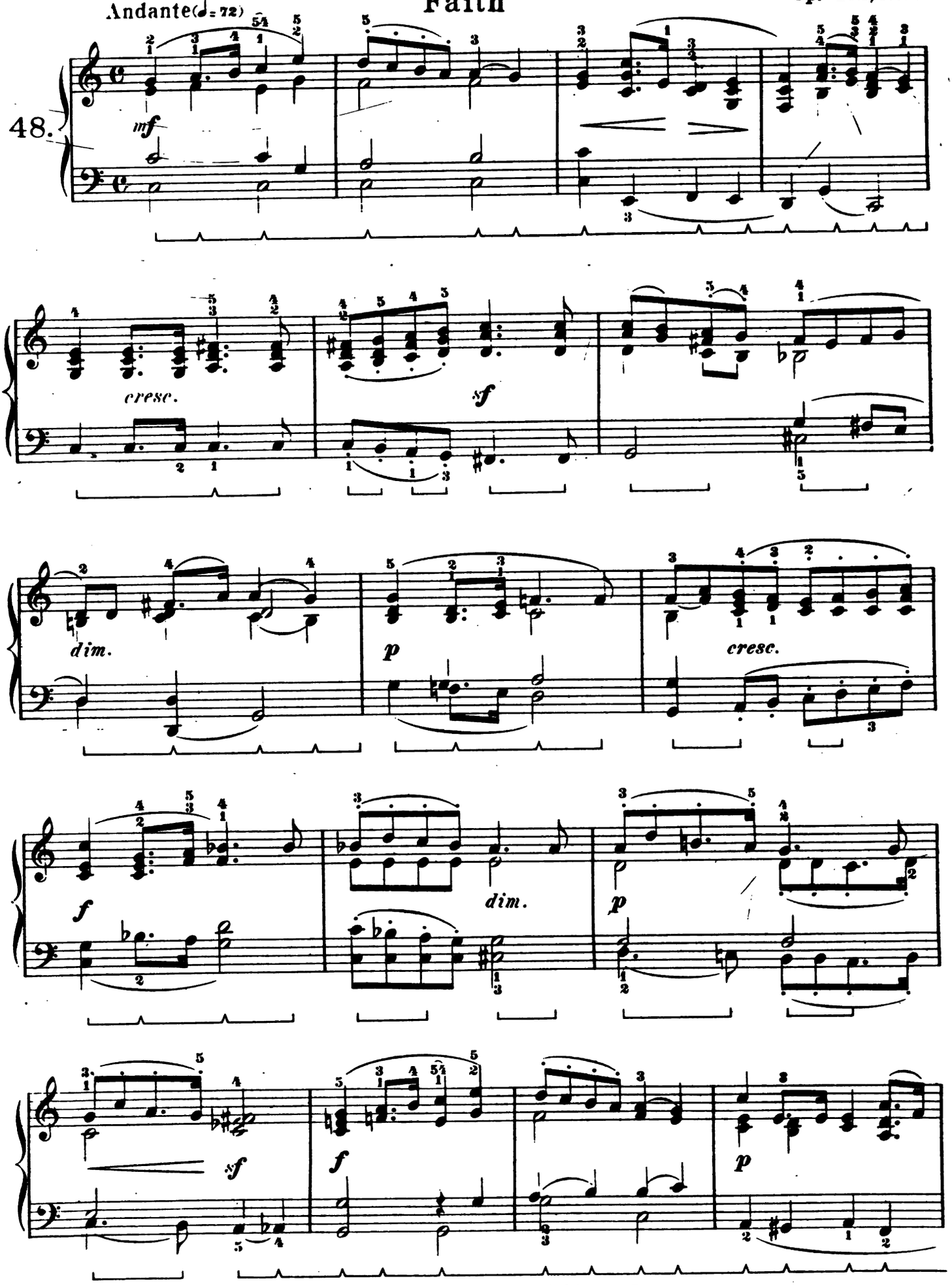

Copyright, 1915, by G. Schirmer, Inc.




 a) A slight retarding, followed by a brief pause, is advisable here, to indicate that the close of the preceding phrase of four measures is at the same time the beginning of the new phrase.

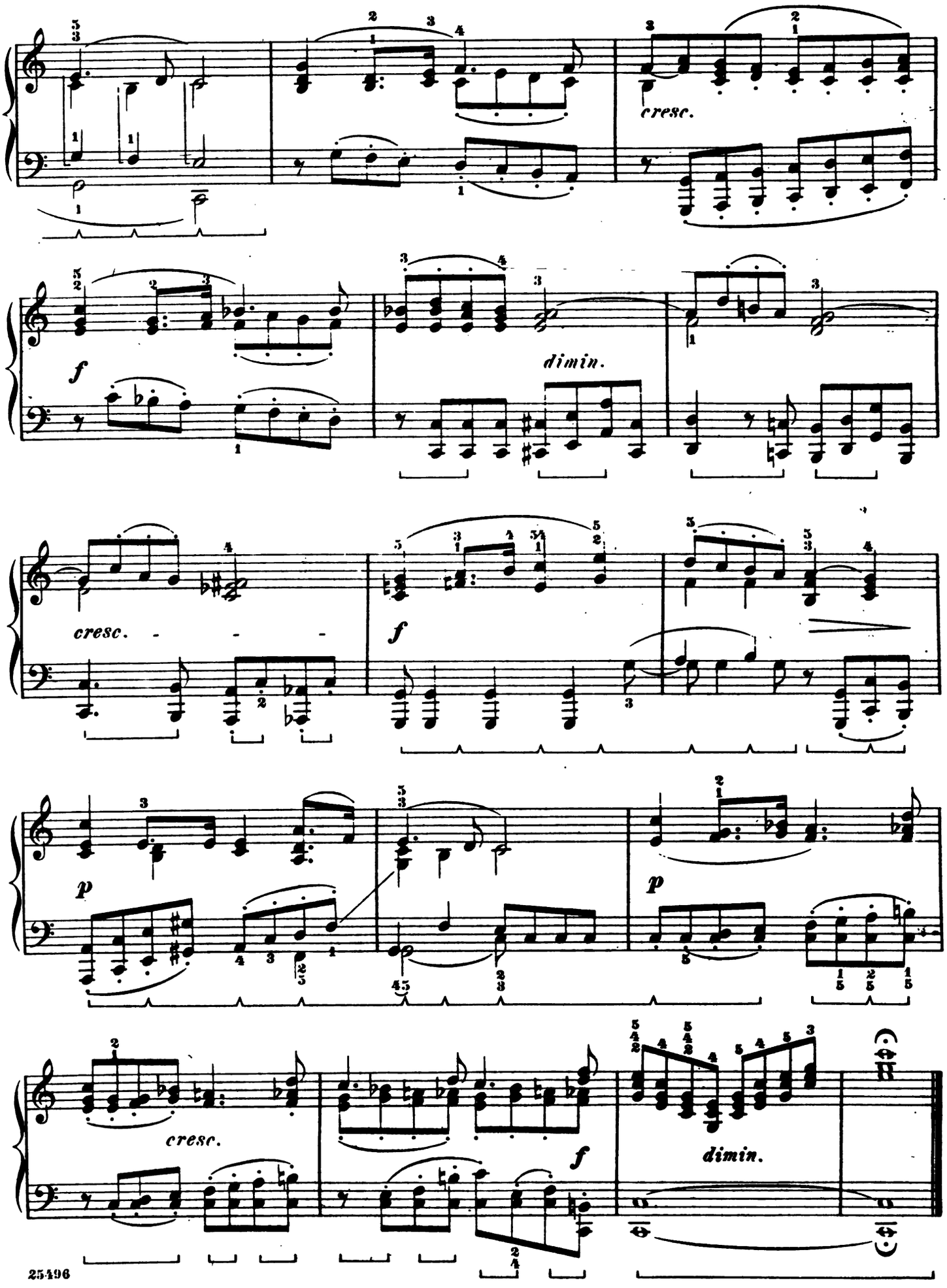
# Faith







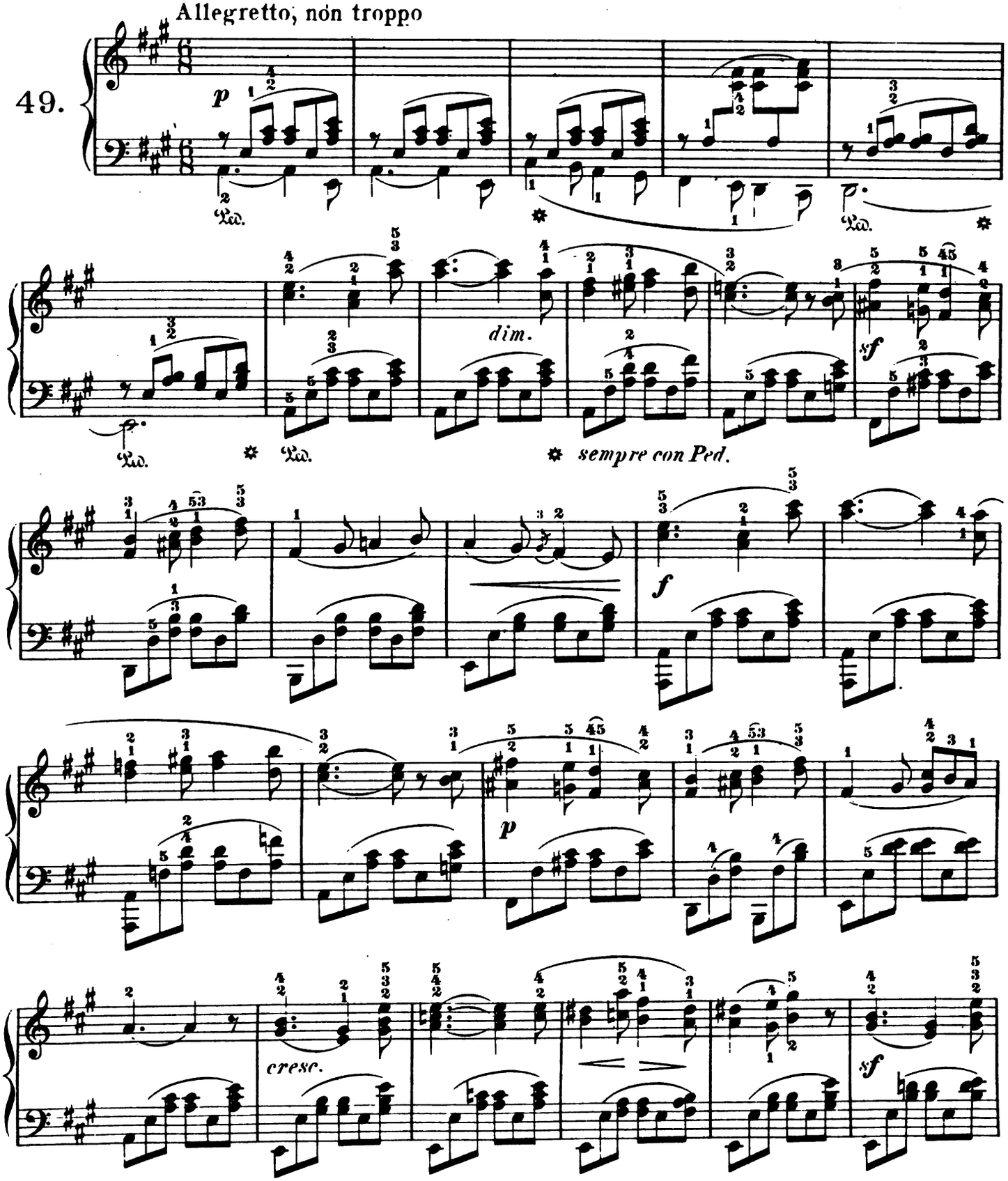

Copyright, 1915, by G. Schirmer, Inc.


cresc.
f
dimin.
cresc.
f
p
p
cresc.
f
dimin.

# Boat-Song

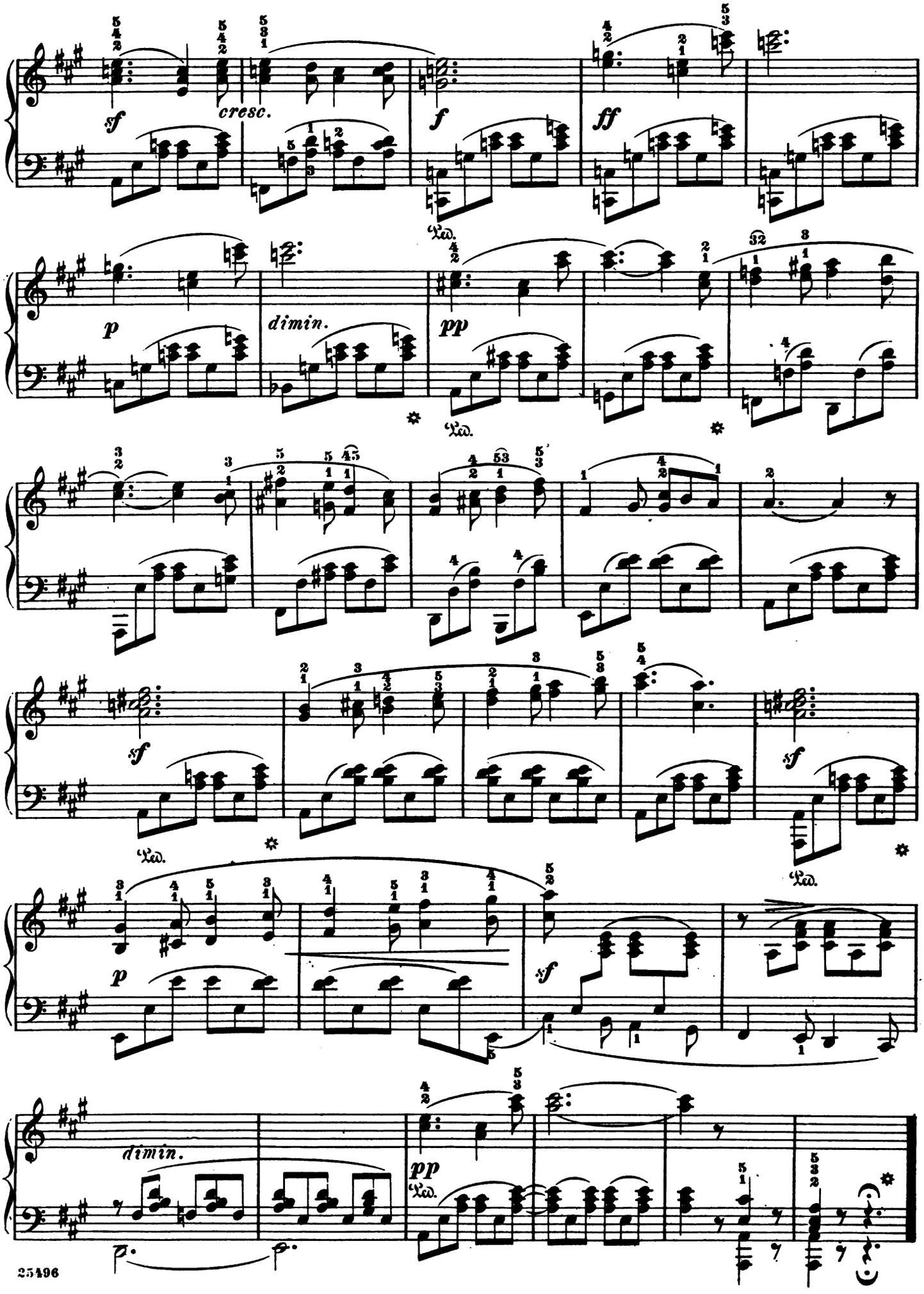
(Posthumous)

Op. 102, No. 7






Copyright, 1915, by G. Schirmer, Inc.


sf
cresc.
f
ff
Ped.
p
dimin.
pp
Ped.
sf
Ped.
sf
Ped.
p
sf
dimin.
pp
Ped.

# SCHIRMER'S LIBRARY of Musical Classics

## PIANO SOLO COLLECTIONS

**SERIES ONE**

**The Library Volume Number is given in brackets: [1314]**

**ALBUM OF 25 EASY CLASSICS** [1314]..... 1.00

**ALBUM OF 25 PIANO CLASSICS** [1315]..... 1.00

**ANTHOLOGY OF 32 MODERN CLASSICS** [1264] 1.50

**ANTHOLOGY OF 28 PIANO CLASSICS** [1263]. 1.50

### BACH, J. S.

**Album.** 21 Favorite Pieces (Heinze) [12]..... .75
**Chaconne, Dm** (trs. by Busoni) [1597]..... .75
**Chromatic Fantasy and Fugue; Concerto in the Italian Style; Fantasy, Cm; Prelude and Fugue, Am** [22].... 1.25
**Concerto, Dm.** *2-Piano Score* (Hughes) [1527]..... 1.50
**English Suites** (Czerny). Bk. I [17]; Bk. II [18].....ea. .75
**Fantasie and Fugue, Gm** (trs. by Liszt) (Hughes) [1494].. .85
**First Lessons in Bach** (Carroll).
Bk. I [1436]; Bk. II [1437].....ea. .60
**French Suites** [19]..... .75
**Two-Part Inventions** (Busoni) [1512]..... .60
The same (Czerny) [850]..... .60
The same (Mason) [379]..... .60
**Three-Part Inventions** (Busoni) [1498]..... .60
The same (Czerny) [851]..... .60
The same (Mason) [380]..... .60
**Two- and Three-Part Inventions** (Busoni) [1574]..... 1.00
The same (Czerny) [813]..... 1.00
The same (Mason) [16]..... 1.00
**18 Little Preludes and Fugues** (Buonamici) [424]..... 1.50
**8 Organ Chorale Preludes** (trs. by Henderson) [1087].... 1.00
**Partitas** (Czerny). Bk. I [20]; Bk. II [21].....ea. .75
**Prelude and Fugue, Am.** (trs. by Liszt) (Hughes) [1475].. .60
**Short Preludes and Fugues** (Mason) [15]..... .75
**Toccata, C** (trs. by Busoni) [1628]..... .60
**Toccata and Fugue, Dm** (trs. by Busoni) [1629]..... .60
**Toccatas** (Hughes) [1538]..... 1.50
**Well-Tempered Clavichord** (Czerny)
Bk. I [13]; Bk. II [14].....ea. 1.75
The same (Hughes) e. sp. Bk. I [1483]; Bk. II [1484]..ea. 2.00

### BEETHOVEN, L. VAN

Op. 15. **Concerto No. 1, C.** *2-Piano Score* (Kullak) [621].. 1.00
Op. 19. **Concerto No. 2, B♭.** *2-Piano Score* (Kullak) [622] 1.00
Op. 33. **7 Bagatelles** [970]..... .60
Op. 37. **Concerto No. 3, Cm.** *2-Piano Score* (Kullak) [623] 1.00
Op. 58. **Concerto No. 4, G.** *2-Piano Score* (Kullak) [624]. 1.00
Op. 73. **Concerto No. 5, E♭.** "Emperor" *2-Piano Score* (Kullak) [625]..... 1.00
**Contra-Dances** (Seiss) [1528]..... .60
**Easy Compositions** (Bülow-Lebert) [5]..... 1.00
**Ecossaises** (arr. by Busoni) [1509]..... .40
**German Dances** (Seiss) [1653]..... .75
**Sonatas** (Bülow-Lebert) Bk. I [1]; Bk. II [2].....ea. 3.00
The same. Bk. I [301]; Bk. II [302]; Bk. III [303]....ea. 2.50
**12 Selected Sonatas** (Bülow-Lebert) [1234]..... 2.50

### BEETHOVEN, L. VAN—*Continued*

**Symphonies** (arr. by Singer).
Bk. I [1562]; Bk. II [1563].....ea. 2.00
**Variations** (Bülow-Lebert). Bk. I [6]; Bk. II [7].....ea. 1.50
**32 Variations on an Original Theme in C minor** (Bülow) [1511] .75

### BERTINI, H.

Op. 101. **24 Melodious Pieces** [758]..... .65

### BIZET, G.

**L'Arlésienne.** 2 Concert Suites [357]..... 1.00

### BRAHMS, J.

Op. 1. **Sonata, C** (Whiting) [1360]..... 1.00
Op. 2. **Sonata, F♯m** (Whiting) [1361]..... 1.00
Op. 5. **Sonata, Fm** (Bauer) [1561]..... .75
Op. 1, 2, 5. **3 Sonatas** (Whiting) [1368]..... 2.50
Op. 10. **4 Ballades** [1599]..... .75
Op. 15. **Concerto, Dm.** *2-Piano Score* (Hughes) [1429].. 3.00
Op. 24. **Variations and Fugue on a Theme by Handel** [1598] 1.00
Op. 35. **Variations on a Theme by Paganini** (Hughes).
Bk. I [1450]; Bk. II [1451].....ea. .75
Op. 39. **Waltzes** (arr. by the Composer) (Whiting) [1260]. .60
Op. 76. **Capriccios and Intermezzos** (Whiting) 1261].. .75
Op. 79. **2 Rhapsodies** (Gebhard) [1080]..... 1.00
Op. 83. **Concerto, B♭.** *2-Piano Score* (Hughes) [1465].. 3.00
Op. 116. **Fantasies** (Deis) [1499]..... 1.00
Op. 117. **3 Intermezzi** (Deis) [1500]..... .75
Op. 118. **6 Piano Pieces** (Deis) [1501]..... .50
Op. 119. **4 Piano Pieces** (Deis) [1502]..... .50
**Album of Favorite Pieces** (Whiting) [1347]..... 2.00
**Hungarian Dances** (Scharfenberg).
Bk. I [256]; Bk. II [431].....ea. 1.00

### CHAMINADE, C.

**Selected Compositions.** 17 Pieces.
Bk. I [211]; Bk. II [212].....ea. 1.00

### CLEMENTI, M.

Op. 36. **6 Sonatinas** (Köhler) [811]..... .60
Op. 36, 37, 38. **12 Sonatinas** (Köhler) [40]..... 1.00
**12 Sonatas** (Buonamici). Bk. I [385]; Bk. II [386].....ea. 1.00

### DIABELLI, A.

Op. 151, 168. **11 Sonatinas** (Klee) [266]..... 1.00

### DUSSEK, J. L.

Op. 20. **6 Sonatinas** (Klee) [41]..... 1.00

### EARLY KEYBOARD MUSIC.

122 Pieces written for the Virginal, Spinet, Harpsichord and Clavichord by 16th, 17th and 18th Century Composers (Oesterle). Bk. I: Byrde to A. Scarlatti [1559]; Bk. II: Couperin to Rameau [1560].....ea. 1.50

### FIELD, J.

**18 Nocturnes** (Liszt) [42]..... 1.00

*Any Schirmer Library volume may be obtained in cloth binding. Prices will be quoted on request.*

G. SCHIRMER, INC. NEW YORK
A-1010

DESIGN COPYRIGHT, 1930, BY G. SCHIRMER, INC.

# SCHIRMER'S LIBRARY of Musical Classics

## PIANO SOLO COLLECTIONS

**SERIES TWO**

**The Library Volume Number is given in brackets: [33]**

### CHOPIN, F.

FRIEDHEIM EDITION

**Etudes** [33] ..... 1.50

JOSEFFY EDITION

Op. 11. **Concerto No. 1, Em.** *2-Piano Score* [1350] ..... 1.25
Op. 21. **Concerto No. 2, Fm.** *2-Piano Score* [1351] ..... 1.25
**Album.** 32 Favorite Compositions [39] ..... 2.00
**Ballades** [31] ..... 1.00
**Concert Pieces** [38] ..... 1.50
**Impromptus** [1039] ..... .60
**Mazurkas** [2 ] ..... 2.00
**Miscellaneous Compositions** [36] ..... 1.00
**Nocturnes** [30] ..... 1.25
**Preludes** [34] ..... 1.00
**Rondos** [1184] ..... 1.00
**Scherzi; Fantasy, Fm** [32] ..... 1.50
**Waltzes** [27] ..... 1.00

MIKULI EDITION

Op. 11. **Concerto No. 1, Em** [1558] ..... 1.25
Op. 21. **Concerto No. 2, Fm** [1557] ..... 1.25
**Ballades** [1552] ..... 1.00
**Concert Pieces** [1546] ..... 1.50
**Etudes** [1551] ..... 1.50
**Impromptus** [1553] ..... .60
**Mazurkas** [1548] ..... 2.00
**Miscellaneous Compositions** [1555] ..... 1.00
**Nocturnes** [1550] ..... 1.25
**Polonaises** [29] ..... 1.25
**Preludes** [1547] ..... 1.00
**Rondos** [1554] ..... 1.00
**Scherzi; Fantasy, Fm** [1556] ..... 1.50
**Sonatas** [35] ..... 1.00
**Waltzes** [1549] ..... 1.00

### FRANCK, C.

**The Djinns.** Symphonic Poem. *2-Piano Score.* (Hughes) [1383] 1.50

**Prelude, Chorale and Fugue** (Pintér) [1232] ..... 1.00
**Variations Symphoniques.** *2-Piano Score* (Philipp) [1407] 1.00

### GERMAN, E.

**3 Dances from "Henry VIII"** [1535] ..... .75

### GODARD, B.

**18 Selected Pieces.** Bk. I [213]; Bk. II [214] .....ea. 1.00

### GRIEG, E.

Op. 3. **Poetic Tone-Pictures** (Ruthardt) [198] ..... .60
Op. 6. **Humoresken** (Oesterle) [199] ..... .50
Op. 7. **Sonata** (Gallico) [892] ..... 1.00
Op. 12. **Lyrical Pieces** (Ruthardt) [201] ..... .50
Op. 16. **Concerto, Am.** *2-Piano Score* (Grainger) [1399] .. 2.50
Op. 17. **Northern Dances and Folk-Tunes** (Ruthardt) [728] .75

### GRIEG, E.—*Continued*

Op. 19. **Aus dem Volksleben.** Sketches of Norwegian Life (Oesterle) [200] ..... .75
Op. 24. **Ballade.** In the form of Variations on a Norwegian Melody (Hughes) [1373] ..... .75
Op. 28. **Album-Leaves** (Oesterle) [771] ..... .75
Op. 34. **2 Elegiac Melodies** (arr. by the Composer) (Oesterle) [209] ..... .50
Op. 38. **Lyrical Pieces** (Oesterle) [772] ..... .75
Op. 40. **From Holberg's Time.** Suite in Antique Style (Sternberg) [812] ..... .75
Op. 43. **Lyrical Pieces** (Oesterle) [773] ..... .75
Op. 46. **"Peer Gynt" Suite No. 1** (arr. by the Composer) [205] .75
Op. 47. **Lyrical Pieces** (Oesterle) [774] ..... .75
Op. 54. **Lyrical Pieces** (Oesterle) [775] ..... .75
Op. 55. **"Peer Gynt" Suite No. 2** (arr. by the Composer) [1420] .75
Op. 68. **Lyrical Pieces** (Oesterle) [779] ..... .75
**45 Selected Compositions.** Bk. I [106]; Bk. II [107] ..ea. 1.00

### GURLITT, C.

Op. 54. **6 Sonatinas** [1612] ..... .75
Op. 101. **Albumleaves for the Young** [309] ..... .50
Op. 140. **Album for the Young.** 20 Melodious Pieces [325] .75

### HABERBIER, E.

Op. 53, 59. **Etudes-Poésies** (Ruthardt) [191] ..... 1.00

### HANDEL, G. F.

**Album.** 22 Favorite Pieces (Buonamici) [43] ..... 1.00
**12 Easy Pieces** (Bülow) [381] ..... .50

### HAYDN, J.

**20 Sonatas** (Klee-Lebert). Bk. I [295]; Bk. II [296] ....ea. 1.25

### HELLER, S.

Op. 82. **Flower-, Fruit- and Thorn-Pieces.** 18 Characteristic Pieces [600] ..... 1.00

### HENSELT, A.

Op. 2. **12 Characteristic Concert Studies** (Jonás) [44] .. 1.25

### IPPOLITOV-IVANOV, M.

Op. 10. **Caucasian Sketches** [1531] ..... 1.00

### KÖHLER, L.

Op. 210. **Children's Album** [436] ..... .75

### KUHLAU, F.

**Sonatinas** (Klee). Bk. I [52]; Bk. II [53] .....ea. 1.00

### KULLAK, T.

Op. 62, 81. **Scenes from Childhood.** 24 Characteristic Pieces (Klauser) [365] ..... .75

*Any Schirmer Library volume may be obtained in cloth binding. Prices will be quoted on request.*

G. SCHIRMER, INC. NEW YORK

A-1011

FOREIGN COPYRIGHT, 1930, BY G. SCHIRMER, INC.

# SCHIRMER'S LIBRARY of Musical Classics

## PIANO SOLO COLLECTIONS

**SERIES THREE**

**The Library Volume Number is given in brackets: [989]**

### LICHNER, H.

Op. 4, 49, 66. **9 Sonatinas** [989] ..... 1.00

### LISZT, F.

**Années de Pèlerinage.** Bk. I: Premiere année "Suisse" [910]; Bk. II: Deuxieme année "Italie" [911].....ea. 2.00

The same. Supplement to "Italie": "Venezia e Napoli" [917] 1.00

**Concerto No. 1, E♭.** *2-Piano Score* (Joseffy) [1057]..... 1.50

**Concerto No. 2, A.** *2-Piano Score* (Joseffy) [1058]..... 2.50

**Concerto Pathétique, Em.** *2-Piano Score* (Hughes) [1534] 1.25

**Consolations; Liebesträume** (Joseffy) [341]..... 1.00

**12 Etudes d'exécution transcendante** (Gallico) [788]... 2.00

**6 Grand Etudes after N. Paganini** (Gallico) [835]..... 1.25

**Hungarian Fantasy.** *2-Piano Score* (Joseffy) [1056]..... 1.25

**Mephisto Waltz.** Episode from Lenau's "Faust": Dance in the Village Inn (Busoni) [1649]..... 1.50

**Rhapsodies Hongroises.** Bk. I [1033]; Bk. II [1034]..ea. 2.00

**Soirées de Vienne.** Valse-Caprices after Franz Schubert (Friedheim). Bk. I [1369]; Bk. II [1370].....ea. 1.50

**Sonata, Bm** (Joseffy) [861]..... 1.00

**24 Song Transcriptions after Franz Schubert.** Bk. I [128]; Bk. II [129].....ea. 1.25

**Spanish Rhapsody.** *2-Piano Score* [1252]..... 2.00

**Wagner-Liszt Album.** 9 Transcriptions from Wagner's Operas [57]..... 1.50

### LITTLE CLASSICS.

67 Easy Pieces for the Piano. Bk. I [1240]; Bk. II [1241].ea. 1.25

### MacDOWELL, E. A.

Op. 23. **Concerto No. 2.** *2-Piano Score* (Hughes) [1462]. 2.00

Op. 32. **4 Little Poems** [1497]..... 1.00

Op. 45. **Sonata Tragica, Gm.** (Hughes) [1461]..... 2.00

### MENDELSSOHN, F.

Op. 22. **Capriccio Brillante.** *2-Piano Score* (Sternberg) [1187] .75

Op. 25. **Concerto, Gm.** *2-Piano Score* (Ruthardt) [61].. .75

Op. 29. **Rondo Brillante.** *2-Piano Score* (Sternberg) [1188] .75

Op. 40. **Concerto, Dm.** *2-Piano Score* (Ruthardt) [62].. .75

Op. 54. **Variations Sérieuses** (Hughes) [1526]..... .50

Op. 54, 82, 83. **Variations** (Hughes) [1492]..... 1.00

Op. 72. **6 Pieces for Children** (Kullak) [558]..... .50

**3 Etudes from Op. 104; Scherzo à Capriccio** [1523].... 1.00

**Miscellaneous Compositions; Andante and Presto** (Kullak) [59]..... 2.00

**Songs without Words** (Sternberg) [58]..... 2.00

### MOSZKOWSKI, M.

Op. 12. **Spanish Dances** (Ulrich) [280]..... .75

### MOZART, W. A.

**Concerto, Dm.** *2-Piano Score* (Kullak) [661]..... 1.00

**Concerto, C.** *2-Piano Score* (Bischoff) [662]..... 1.00

**Concerto, E♭.** *2-Piano Score* (Bischoff) [663]..... 1.00

**Concerto, Cm.** *2-Piano Score* (Bischoff) [664]..... 1.00

### MOZART, W. A.—*Continued*

**Concerto, D.** "Coronation" *2-Piano Score* (Rehberg) [665]. 1.00

**Concerto, A.** *2-Piano Score* (York) [1584]..... 1.50

**Concerto, F.** *2-Piano Score* (Kullak-Philipp) [1701]..... 1.25

**Concerto, E♭.** *2-Piano Score* (Philipp) [1704]..... 1.25

**Fantasias and Rondos** (Buonamici) [964]..... 1.00

**Lodron Concerto.** *2-Piano Score* (J. Wagner) [1578]..... 1.25

**12 Pieces** (Klee) [382]..... .75

**19 Sonatas** (Epstein). sp. e. [1304]..... 3.50

The same. Bk. I [1305]; Bk. II [1306].....ea. 2.00

### OESTEN, T.

Op. 61. **Mayflowers.** 25 Easy Pieces (Oesterle) [726].... .50

### OESTERLE, L.

**Instructive Course of Pieces.**

Bk. I: Elementary and Grade I. 48 Pieces [1154].... 1.25

Bk. II: Grade 2. 35 Pieces [1155]..... 1.00

Bk. III: Grade 3. 25 Pieces [1156]..... 1.00

Bk. IV: Grade 4. 22 Pieces [1157]..... 1.00

### OLSEN, O.

**Petite Suite** (Oesterle-Deis) [1430] ..... .75

### THE PIANIST'S ANTHOLOGY.

28 Favorite Pieces (Oesterle) [1262]..... 1.50

### THE PIANIST'S FIRST AND SECOND YEARS.

A Collection of Pieces (Oesterle) [1277]..... 1.25

### THE PIANIST'S SECOND AND THIRD YEARS.

A Collection of Pieces (Oesterle) [1265]..... 1.25

### PONCHIELLI, A.

**Dance of the Hours.** Ballet from "La Gioconda" [1396].. .75

### RACHMANINOFF, S.

Op. 1. **Concerto No. 1.** *2-Piano Score* [1655]..... 1.50

Op. 18. **Concerto No. 2.** *2-Piano Score* [1576]..... 2.00

Op. 23. **10 Preludes** [1630]..... 1.00

Op. 30. **Concerto No. 3.** *2-Piano Score* [1610]..... 2.50

Op. 32. **13 Preludes** [1631]..... 1.00

### RAFF, J.

**Gavotte and Musette.** From the Suite, Op. 200. *2-Piano Score* (Pescio-Bauer) [1543]..... 1.50

### RAVEL, M.

**Miroirs.** 5 Pieces [1586]..... 1.25

### REBIKOV, V. I.,

Op. 31. **Silhouettes.** 9 Childhood Pictures (Deis) [1474]. .60

### REINHOLD, H.

Op. 39. **Miniatures.** 24 Easy Pieces for the Development of Musical Style (Oesterle) [700]..... .60

### RIMSKY-KORSAKOFF, N.

Op. 35. **Sheherazade.** Symphonic Suite (trs. by Gilson) (Sternberg) [1348]..... 1.50

### RUBINSTEIN, A.

Op. 23. **6 Etudes** (Gallico) [791]..... 1.50

Op. 70. **Concerto No. 4, Dm.** *2-Piano Score* (Joseffy) [1047] 3.00

**Barcarolles** (Hughes) [1444]..... 1.50

*Any Schirmer Library volume may be obtained in cloth binding. Prices will be quoted on request.*
*Prices Subject to Change Without Notice*

G. SCHIRMER, INC. NEW YORK

A-1012

DESIGN COPYRIGHT, 1930, BY G. SCHIRMER, INC.

Mus 743 .1 .412
Songs without words : for the piano
Loeb Music Library AHM5635
3 2044 040 243 156